

# *The* School Musician

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SOUSA  
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Number



OCTOBER  
1933

Dorothy Colton  
Vermillion, South Dakota  
First Division Violin, National, 1933  
Story on page 32

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CLIFFORD P. LILLYA

## WE ARE MAKING AMERICA MUSICAL

**I**T is 1923. A band full of school bands have gathered together at Chicago for an unofficial contest. Among them is a band from Joliet, Illinois, under the direction of A. R. McAllister. It is one of the finest bands in the contest with a solo cornetist that is a "boy wonder." His name—Clifford P. Lillya.

And now it is 1933, and our hero is coaching and directing at the North Park College, Chicago.

Mr. Lillya's music career, so well begun under the careful guidance of A. R. McAllister, advanced under the tutorage of such able men as H. A. Vandercook, of the Vandercook School of Music; George Dasch, of the Chicago Symphony Orchestra; H. E. Nutt,

former director of the Austin High School Orchestra, and Hugo Mattel.

When Mr. Lillya first became a teacher, he was brass instructor at Elmhurst College, under Dean John Minnema. During the same time he made weekly trips to Hobart, Indiana, where he gave private lessons on brasses. He is continuing that work in addition to his directorship at North Park College.

When the Von Steuben Junior High School was opened, Mr. Lillya was appointed Bandmaster there and proceeded to organize a band. This band has won first place in the Chicago City Junior Contests for the past three years. In his third year at Von Steuben Director Lillya was assigned, in

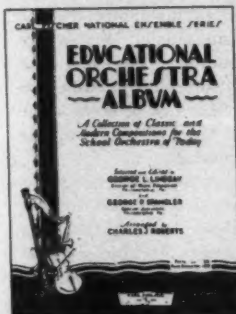
addition, to directorship of the Sullivan and Franklin Junior High Schools.

Since receiving his Bachelor of Music degree at the Vandercook School of Music in 1931, Mr. Lillya has devoted his summers to that school as band instrument instructor and teacher of the "method of teaching brass," the latter course being one of his hobbies.

And so this "boy wonder" cornetist of the Joliet High School Band of ten years ago is today, like a great tree that spreads its branches, teaching and directing other boys and teaching other directors how to teach, thus bearing much fruit and esthetic benefit to an unnumbered junior music lovers down the highways and byways of the land.



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and the American Bandmasters Association for the School Band Field

Robert L. Shepherd, Editor

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OCTOBER, 1933

NO. 2

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Let us remember him with honor.*

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# The Editor's Easy Chair

## Where Music Is Not a "Fad"

THERE comes news from Boston, Mass., of a musical kindergarten, a feature of Boston's newest conservatory of music, which seems to indicate a trend, and the inevitable weakening of the old academic shackles that have retarded the progress of music in the schools.

Beginning in childhood, the conservatory's curriculum is arranged "to lead the student from a solid foundation to ultimate proficiency in his chosen branch of musical knowledge."

The kindergarten classes are divided into two groups, one composed of children three to four; the other of children five to six. Included in the construction are creative rhythm, training in the form of games, and elementary study of tonal and rhythmic values.

\* \* \* \* \*

## A Word of Welcome

IN the rush of business these past ten days, with all of the exigencies of getting the October issue on the press, new subscriptions have been piling up unacknowledged. Now that you have received your first copy of the magazine, that gesture would seem out of place, except that we want to take this opportunity, right here and now, to tell each and every one of you how glad we are to have your interest and how eager we shall be to hold it.

Before the wrapper in which your magazine came is thrown away, will you please check the spelling of your name, your address, and note the little figures which indicate when the subscription expires. If there are any errors will you be good enough to send us a postal right away so that everything can be made right at the very beginning.

Also, as a subscriber to this magazine, you become an active part, a working unit, of a vast national fraternity of school musicians which includes both those before and behind the baton, and it is expected of you that you shall contribute to, as well as absorb benefit and pleasure from THE SCHOOL MUSICIAN. If you have suggestions to make do not withhold them. If you have an idea let us have it. If you know of something that would be of interest to some fifty thousand school musicians in every state, tell us about it. If you have an article to give, a news item or a picture, it is your duty to see that we get them. The more you give to this magazine the more you will get out of it, and the more you get out of it the more fun we will get out of it too.

Wouldn't it be a joyful thing if the editor of this magazine could, before the next issue goes to press, receive a personal letter of comment from each and every one of that vast audience of readers? Will he get that one letter that you should write?

## Taming the Old Time Brass Band

A DISTINCT change is taking place in the fashion album of band music. Styles are tending toward the symphonic. The last few years have released much discussion on this subject and although many directors cling steadfastly to military determinations, the softening of the interpretation seems the popular thing.

It hasn't been so many years since the band was considered the exclusive property of the outdoor performance; parade; concerts in the park or under the Chautauqua canvas; or the political campaigners hall where volume is more essential than musical entertainment. But the advent of school music brought the band in off the street and gave it a place on the concert platform. It is a dignified position to occupy.

Remodeled instrumentation is thought more effective, to this end, than remodeled arrangements. The woodwinds in the band may be compared with the strings in the orchestra; the B $\flat$  clarinet favorably substituting an effect of the violin; the alto clarinet providing a voice similar to that of the viola; the bass clarinet for the cello. These woodwind instruments are found in some number in almost every band. But comparing them as to number with a well balanced orchestra there is evidently a woeful gap that should be filled. An orchestra will have six to eight violas, a band of similar dimensions but one or two alto clarinets; ten to twelve cellos, two bass clarinets. From this it may be seen that the director with a yen for symphonic expression must necessarily use more alto and bass clarinets.

It may not be considered prudent for the director to come quickly from his band instrumentation to that which is considered best for strictly "orchestral" performance, and it is likely that few directors could quickly manage this change. An alto clarinet section of four, and a bass clarinet section of the same size will produce a very noticeable change to the effect, and the tone color will tend toward that which is the objective.

\* \* \* \* \*

## We Hope They Don't Become Popular

A VIOLIN that would doubtless spoil an orchestra rehearsal period, were it to show up some morning even in the most well-behaved of high school practice rooms, is said to be owned by a man in New York.

The upper part of a horse's skull forms the head of the fiddle and the scroll is carved from maple in the shape of a horse head with long ears set at a saucy angle. The fingerboard is of black walnut and is heavily grooved from hard usage. The back is made of a single piece of maple and the entire instrument is put together with hand-made iron screws. Pine plugs are fitted into the eyeholes of the skull, while strips of paper cover the other openings.



# Come!

## Let Us Celebrate

# Mr. Sousa's Birthday

what it really represents, a joyous tribute to a living friend. November 6 is Mr. Sousa's birthday. It represents an opportunity for every school band throughout the country to enter into, become a part of, a national celebration. Every one of these school bands will want to join hands with this throng that encircles the nation. Every

school band director will want his band to do its part, make its contribution to the festivities of the occasion by a special program which will no doubt include the playing of a number of Mr. Sousa's marches.

This is the second annual celebration of Mr. Sousa's birthday. The event made a wonderful start last year, and as it continues to be observed year after year, will doubtless rival in importance, especially within the circles of school band music, some of the other prominent birthdays on the calendar, now regarded as national holidays. To awaken the whole American people to a better appreciation of John Phillip Sousa, and to foster nationally a fitting celebration of his birthday, is an objective which school band music may be proud to undertake. The coming occasion marks the second chapter in that development. May no one fall short of his duty.

**W**HY need we memorials of a friend who is ever with us? And surely the dominating spirit of the late Lieutenant-Commander John Phillip Sousa is ever present with the national fraternity of instrumental school music, more particularly the school bands. For Sousa projected himself to the world through his band music compositions. It was through that music that he communicated with us and made us all love and respect him, though but few of us ever knew him personally.

The band compositions of Mr. Sousa are so prevalently heard on every band program that the only Sousa most school musicians ever knew remains alive and present on all of those occasions.

So may every school bandsman, both director and musician, enter into the spirit of this second annual Sousa anniversary with the true feeling of

All of the agencies that have done so much in the past for the movement toward instrumental instruction in the public schools, through whose efforts it has been made possible for millions of school pupils today to know how to play, or to learn to play a band instrument, now offer every assistance to the schools for the observance of Sousa's birthday. The National Bureau for the Advancement of Music, under the direction of Mr. C. M. Tremaine who has been so closely identified with national band contests for the past ten years, has compiled the biographical material appended to this article. Copies of this manuscript may be obtained by writing direct to the Bureau at 45 West 45th Street, New York City, enclosing a stamped return envelope for its mailing. The American Bandmasters' Association is also deeply interested in the perpetuation of the annual Sousa celebration. The Music Supervisors' Conference, managing head of all school music, extends its ever ready helping hand. The National School Band Association, through its president, A. R. McAllister, Joliet, Illinois, can make valuable suggestions.

The *SCHOOL MUSICIAN* would be very pleased to receive notes on your Sousa birthday anniversary celebration for publication in its November issue.



# SOUSA ANNIVERSARY

## November 6

(John Philip Sousa was born November 6, 1856)

*Let every school band in America (orchestra, too) honor the memory and pay tribute to the genius of John Philip Sousa, the March King of all time, by playing one or more of his marches on this anniversary of his birth.*

The National Bureau for the Advancement of Music wishes to call to the attention of all school band directors the two resolutions reproduced herein—one by the COMMITTEE ON INSTRUMENTAL AFFAIRS OF THE MUSIC SUPERVISORS NATIONAL CONFERENCE, and the other by the NATIONAL SCHOOL BAND AND ORCHESTRA ASSOCIATION.

WHEREAS, the COMMITTEE ON INSTRUMENTAL AFFAIRS OF THE MUSIC SUPERVISORS NATIONAL CONFERENCE is deeply appreciative of the valuable contribution which JOHN PHILIP SOUSA has made to the development of school bands throughout the United States: by his ever ready counsel as an advisory member of the Committee; his freely given services as judge at the many national school band contests, necessitating long and arduous trips; his inspiring marches and other compositions; his conducting at national school band concerts; and by the magnetic appeal which he made to the American School band musicians; and

WHEREAS, this Committee wishes to express its appreciation in some commemorative way in which the many thousands of school bands which have benefited by his influence can participate, therefore be it

RESOLVED, that on November sixth, nineteen hundred and thirty-two, the anniversary of his birth, and on the same date in succeeding years, the school bands which wish to honor his name be encouraged to play one or more of his marches, either in special concert or regular school activity, as a tribute to his memory and acknowledgment of his genius.

April 6, 1932.

(Signed) JOSEPH E. MADDY  
General Chairman

(Signed) A. A. HARDING  
Chairman, Band Division

(Signed) VICTOR L. F. REBMANN  
Chairman, Orchestra Division

(Signed) CLARENCE BYRN  
Chairman,  
Class Instruction Division

(Signed) CHARLES M. TREMAINE  
General Secretary

WHEREAS, history records that it has been the will of a Divine Providence to advance civilization and the arts and to contribute to the welfare of humanity through giving to the world great leaders who inspire us by their genius and their strength of character, and who draw us to themselves by their lovable natures and their unselfish devotion to the public's interest; and

WHEREAS, JOHN PHILIP SOUSA has so conclusively proved himself to be such a man, has won for himself such a secure place in the history of all time, and has left behind a rich legacy in his imperishable compositions and in the memory of his delightful personality, his wit and kindness of heart; and

WHEREAS, THE NATIONAL SCHOOL BAND AND ORCHESTRA ASSOCIATION has been a particularly favored beneficiary of his generosity and genius, his self-sacrifice, and his faith in the American youth, and particularly in the value of public school music; therefore be it

RESOLVED, that we, the NATIONAL SCHOOL BAND AND ORCHESTRA ASSOCIATION, record our appreciation of his many trips to our national high school band contests, his guidance of our educational endeavors, his interest in our progress, and his encouragement of our efforts; and further be it

RESOLVED, that we erect a monument to him in our hearts, which we will pass on to every grade and high school band boy and girl, so that he may become a living and continuing influence for raising the standard of our performance; and further be it

RESOLVED, that a copy of this resolution be sent to his widow and immediate family, to whom we offer our deepest sympathy.

Adopted at Cleveland, Ohio,  
April 6, 1932.

(Signed) A. R. McALLISTER  
President

(Signed) G. R. PRESCOTT  
Vice-President

(Signed) J. LEON RUDDICK  
Vice-President

(Signed) C. M. TREMAINE  
Secretary-Treasurer

# Biographical Notes in the Life of Mr. Sousa

Following are biographical notes as compiled by the National Bureau for the Advancement of Music.

SOUSA, John Philip, musician, was born in Washington, D. C., November 6, 1854, son of Antonio and Elizabeth (Trinkhaus) Sousa. In the revolution of 1822 the Sousa family was driven from Portugal to Spain, where his father was born. His father went to England and then came to the United States about 1845, joined the U. S. marine band in 1850 and served in the Civil War. His mother came from Bavaria in 1848, visiting friends in the U. S.—but remained. John Philip Sousa attended the John E. Spota Conservatory, Washington, during 1861-64, studying violin, sight reading, harmony and orchestration. He began his public musical career as a violin soloist at eleven. Later he studied violin, piano, harmony and composition with George Felix Benkert, and learned to play various band instruments. He began a three years' apprenticeship with the U. S. marine band in 1868 and served as a trombone player in the band during 1872-75.

Mr. Sousa began to teach the violin and cornet at fifteen. He also played first violin in the Orchestral Union and at Ford's Opera House. In 1872 he was appointed director of the orchestra at Kernan's Theatre Comique, a variety theater in Washington. Later he led the orchestra for Milton Noble's theatrical company, touring the Middle West for a season and for Matt Morgan's Living Pictures. In 1876 he went to Philadelphia and played first violin under Offenbach, after which he played in various theaters and during 1877-79 conducted the orchestra of the Philadelphia Church Choir Co. on a successful tour of "Pinafore." In 1880 he wrote the music for a musical comedy, "Our Flirtation" and conducted the company's orchestra on tour. Mr. Sousa was leader of the U. S. marine band from 1880 to 1892, serving under Presidents Hayes, Garfield, Arthur, Cleveland and Harrison. When he took over the band it was mere routine organization with only two Americans in its personnel. Most of the members were dissatisfied owing to low pay and inability to get discharges. He filled the band with able musicians, and although his performers were selected above all for their ability, he succeeded in making the band truly representative of the nation for which it played and in causing music to be recognized as an American profession.

In his period of leadership, Sousa developed the organization into a high standard of proficiency, built up its library, changed its instrumentation, raised its morale and placed it in the front rank of military bands. He was the first leader to take the Marine Band on tour in 1891, and also was instrumental in having a bill passed through Congress conferring the rank of lieutenant on the leader of the band, who before that time held no commission. In 1892 he founded his own organization, which gave its first concert in Plainfield, N. J., on September 26, and he continued as its director, touring annually until his death.

Sousa's band played in every import-

ant city of the United States and a large proportion of the smaller ones. Starting with the Chicago World's Fair in 1893, the band was engaged for practically all of the important American expositions. At the Paris exposition of 1900, Sousa's band represented the United States as the official band from this country, being warmly acclaimed. After the exposition, the band toured Europe, being one of the first great American musical organizations since 1875 to undertake a tour of the continent. During his career, Sousa made five tours of Europe with his band. In England appearances by royal command were made before King Edward VII, both at Sandringham and Windsor.

In December, 1910, Mr. Sousa started a world tour which lasted fourteen months, the sixty-nine musicians covering 60,000 miles. In 1915 and 1916 Sousa's band remained the entire seasons at the Hippodrome in New York City, playing to 60,000 persons each week. In the Spanish-American War, Sousa was musical director of the 6th army corps and in the World War period held the same position, during 1917-19, with rank of lieutenant-commander, at the Great Lakes naval training station. He had in training under him 3,000 sailors who were formed into small bands under various leaders, and under his personal leadership toured the country with a band of 350 to stimulate enlistments and to help the sale of liberty loan bonds. During his lifetime, Sousa conducted his band in approximately 15,000 concerts. To millions throughout the world the name "Sousa" and the word "band" were synonymous. His concerts were heard by more people than those of any other American band leader.

Aside from his conducting he was equally famous as a composer. He wrote more than 200 compositions, more than half of which were marches. The title of "March King" was bestowed upon him by universal acclaim. His most notable marches included: "The Stars and Stripes Forever," "The Washington Post," "The High School Cadets," "The Picador," "The Yorktown Centennial," "King Cotton," "Imperial Edward," "New York Hippodrome March," "The Boy Scout March," "The Gladiator," "Liberty Loan March," "The Royal Welch Fusiliers," "The Thunderer," "The U. S. Field Artillery March," "The Invincible Eagle," "The Diplomat," "The Gallant Seventh," "The Liberty Bell" and "Semper Fidelis." The last-named is the official march adopted by the marine corps, and the only composition which can claim official recognition by the U. S. government. He composed ten comic operas, the "Smugglers" (1879), "Desiree" (1884), "Queen of Hearts" (1885), "El Capitan" (1896), "The Bride Elect" (1897), "The Charlatan" (1898), "Chris and the Wonderful Lamp" (1889), "The Free Lance" (1906), "The American Maid" (1912), and "The Irish Dragoons," a posthumous work. From these, four marches also achieved wide popularity: "El Capitan," "The Bride Elect," "The Charlatan" and "On to Victory," from the "Free Lance." Sousa's other com-

positions included overtures, songs, fantasias, waltzes, symphonic poems, historical scenes and suites. Among his important miscellaneous compositions were a show piece, "Trooping of the Colors"; a symphonic poem, "The Chariot Race"; a suite, "Looking Upward"; a vocal setting to Col. John MacCrae's poem, "In Flanders Fields the Poppies Grow"; a "Te Deum" and a large cantata, "The Last Crusade," for orchestra, organ, soloists and chorus.

On February 22, 1932, at the George Washington birthday celebration in Washington, he led the massed bands of the U. S. army, navy and marine corps in his "George Washington Bicentennial March," which he composed for the occasion. He also composed the "Century of Progress March" for the Chicago exposition of 1933. He helped greatly to improve American copyright laws and was particularly active in securing royalties for mechanical rights for composers.

Sousa, through his conducting and compositions, carried the concert band to heights it had never achieved before. He played several instruments himself, so he knew just what each instrument was able to accomplish. He was one of the greatest orchestrators of his time and the effects achieved by his band were comparable to those of a symphony orchestra. He designed an instrument called the Sousaphone, a large type of tuba, with an upright bell which diffused its tone over the entire band and lent a better balance. He was one of the few American composers whose works won general popularity abroad.

Sousa was energetic, dynamic, impetuous. He possessed tireless energy, a vivid and commanding personality, sparkling wit and tremendous ability to concentrate. He was decorated with the Victorian Order of England, the Palms and Rosette of an officer of the French Academy and the Cross of Artistic Merit, First Class, of Belgium, and received the Grand Diploma of Honor of the Hainault Academy of Arts, Science and Literature, of Belgium, and the honorary degree of D. Mus. from Pennsylvania Military Academy and Marquette University.

He compiled the "National Patriotic and Typical Airs of All Countries" (1890), "A Book of Airs for Violin" (1875) and "A Book of Instruction for the Trumpet and Drum" (1886). He was the author of three novels: "The Fifth String" (1901), "Pipetown Sandy" (1905), and "Transit of Venus" (1920); two autobiographical works: "Through the Year with Sousa" (1910) and "Marching Along" (1927), the latter one of the most readable books of memoirs in American literature, and numerous articles for magazines and newspapers.

He was fond of outdoor sports, especially horseback riding and trapshooting and won various trapshooting tournament trophies. He was a member of the Society of Authors and Composers of the United States and of France, the American Amateur Trapshooters Association, the American Federation of Musicians, the American Bandmasters' Association (honorary

(Continued on page 40)

# I Crown Him King of the Concert Band

By HERBERT L. CLARKE

I AM USING this title for our dearly beloved First Honorary President of the American Bandmasters Association, as my contribution to the 1933 Convention, with the knowledge and experience of being closely associated with Mr. Sousa for many years, having joined his Famous Band in 1893, and playing with him as his solo cornetist at the Columbian Exposition in Chicago, 40 years ago.

He has often been spoken of as "The March King." Such a title is rather elementary considering his accomplishments throughout his active career, and the distinction or pre-eminence of "KING OF THE CONCERT BAND" absorbs everything contained in this assertion, which Mr. Sousa carried out SUCCESSFULLY during his life.

His musical intelligence was unsurpassed. His business capacities were proven by the success of his many concert tours throughout Europe, around the world, and some 36 tours of the United States and Canada. His instincts of a born gentleman; his wonderful knowledge of subjects other than music; his liberality towards everyone; his philosophy and poise, proving his self control under the most adverse conditions; his creative genius of tone coloring in his higher form of compositions, many of which were manuscript and played only by his band; his thorough knowledge of all instruments and the capabilities of players; his active mind, which was working day and night; his sense of honor and justice toward everybody; his patience and generosity with all who have had the privilege of playing under his direction; and his temperate living; all these qualifications certainly entitle him to the name of "KING OF THE CONCERT BAND"!

Mr. Sousa and the late Patrick Sars-

field Gilmore were very close friends, and Mr. Sousa wrote quite a few characteristic numbers for Mr. Gilmore's Band, knowing that Gilmore excelled in directing dramatic works of a sensational character. I played these numbers, when a member of the famous Gilmore Band. Mr. Sousa was then Director of the Marine Band at Washington, D. C., which position he held for 12 years, before organizing his own Band in 1892. He started his first tour in September of that year.

Mr. Sousa began the study of music when quite a lad, and before reaching his majority, earned several medals for Harmony and Composition. He played the Piano, but became better known among musicians in his early days as a violinist. He was engaged as one of the first violins with Offenbach's celebrated Orchestra, playing for six months at the Centennial Exposition in Philadelphia, 1876. Thus began his musical intelligence.

His business capacities, as mentioned above, proved his success from a monetary standpoint, of being the ONLY bandmaster in the world, who made a fortune, in spite of the tremendous expenses entailed, including salaries and transporting a Band covering some million miles of travel.

When playing before the "crowned heads" of Europe, he received decorations from the King of England, the President of France and from other Societies, and was always modest in responses when these great honors were conferred upon him by the Nobility of Europe. He treated all, from Kings to newsboys, alike, showing his gentlemanly character.

He was a well-read man, and could talk and argue on any subject, not only music, but could have become as celebrated in Law, as in Music.

Mr. Sousa was very generous, always

trying to encourage the ambitious student. I never heard him talk disparagingly against a soul. His contributions without remuneration, to the many Musical Associations throughout the country for their Relief Societies; his donations to charity and even to individual musicians who were without funds, showed his generosity and liberalness throughout his life.

As a philosopher, Mr. Sousa was one of the most wonderful men I have ever met. He never lost his head in any great calamity, and he passed through many. One instance I must relate, showing his great mind and self control:

In 1900, Mr. Sousa booked a tour of six months, our first trip to Europe. We were to play five weeks at the Paris Exposition. 62 men were engaged for the Band, the best players possible on each instrument. We were to be paid American salaries. We all looked forward to this great treat with enthusiasm and pride, the tour having been booked by a European manager of well known ability abroad. Two weeks before sailing from New York, this German manager dropped dead, nullifying all contracts over there. Mr. Sousa immediately sent over our American representative, to recover all dates and make new contracts if possible. On the day of sailing, when all the members of the Band were aboard the ship, including Mr. Sousa's manager with his baggage and trunks, there was some disagreement between the two; I suppose Mr. Reynolds tried to talk him out of the trip. Anyway, there was a break and Reynolds left the ship as the gang plank was being taken away, leaving all his baggage aboard. So Mr. Sousa sailed for Europe without a manager, assuming all the responsibility of running the Band for a six-months tour without any bookings ahead, except a three



weeks engagement from the United States Government at the World's Fair in Paris! The third day en voyage, he told me this, and then I realized the determination of this great man, for he said he was going to play all over Europe for six months, no matter what happened. And he did. Our salaries were paid regularly, and all expenses were also paid by Mr. Sousa. What business man would have undertaken such a trip under such conditions, with the responsibility of 62 men, many having taken their wives, and no backing but his own money! The tour was successful as usual.

Mr. Sousa had a natural instinct for musical tone coloring, and he created more tints and shadings than any other human being. He obtained certain effects for the Concert Band, never before heard of, by muting Cornets, Trumpets, Trombones, Baritones, Basses and even Saxophones. Not the "jarry" tones of the present day, but undiscovered qualities of tone, in the most pianissimo passages. Many of the greatest composers and musicians of Germany, including Richard Strauss, were present at our concerts in Berlin, where we played a week's engagement, and they marveled at the novel effects produced by the Band. Since that time, 33 years ago, Richard Strauss has adopted many of these in his recent compositions, borrowing from the Concert Band for the Orchestra.

As an arranger for band, Mr. Sousa stood alone, knowing just how to "paint the proper picture with artistic tints." When I was his librarian, 40 years ago, he often came to the library to arrange simple popular tunes, to make a hit with his audiences. He often scored these for full band in less than an hour and one half, quicker than it took five men to copy them. And how delightful these numbers sounded "dressed in new garments!" He never scored an unnecessary note for his Band, and his arrangements were works of art. He transcribed all band music from the orchestral score in the original key, and expected his men to play it perfectly. I am speaking of the early days when he did all the arranging.

I well remember my first rehearsal with his Band. It was in April 1893. We spent two hours on the first sixteen measures of an overture, before Mr. Sousa was satisfied to continue. He was then the strictest disciplinarian I ever played under, and I have had the honor and privilege of playing under some of the best orchestra directors in the world during my musical career. This strictness may seem unnecessary to some players, but Mr.



*A close personal friend of the late Lieutenant-Commander John Philip Sousa, and at one time a featured cornet soloist of the "March King's" Concert Band, was Herbert L. Clarke, famous pedagogue of the instrument, now of Los Angeles, California, who tells this intimate story. It is the substance of his recent address before the American Bandmasters' Association on the occasion of their convention in Chicago. Mr. Clarke is Vice-president of that Association.*

Sousa never allowed the least mistake to pass uncorrected, and his creative ideas of tone-coloring and the blending of different instruments was always poetic and artistic, permitting no harshness nor vulgar tones from any player. The result of these two hours of discipline was marvelous, and the next day when he wanted certain results or effects, he got them without any waste of time, because his men began to understand what was required of them and there was never any carelessness after that. This was the foundation of the success of his

Band,—to produce an impeccable performance.

Mr. Sousa believed unreservedly in honor and justice in dealing with all musicians and in his business dealings. He never owed anyone a dollar over due. He rarely discharged a man, and then only on account of some misbehavior outside of his musical duties.

There was nothing "impossible" in Mr. Sousa's reasoning, and his indomitable will-power and fearlessness carried him, through many difficulties, to triumph! He often stated that there would never be a "Farewell Concert

## Resolutions Adopted by the American Bandmasters Association

**Whereas:** *By indomitable courage and pertinacity and with musical thoroughness and insight, school bands have been raised to a state of proficiency and musical merit, which they would not have reached otherwise; and*

**Whereas:** *Such efforts and results were successfully carried on by a group of devoted band men;*

**Be It Hereby And Herewith Resolved:** *By the American Bandmasters' Association, in its Fourth Annual Convention assembled at Chicago, Illinois, September 2nd, 1933, that*

*The National High School Band Association and its President, A. R. McAllister, be congratulated and commended for this splendid achievement, which brings honor and satisfaction not only to them and their students but also to every American musician.*

(Signed)

Chas. O'Neill, *President*

Herbert L. Clarke, *Vice President*

Arthur Pryor, *Vice President*

by Sousa and His Band," as he would always play up to the time his Maker called him. In other words, he would "die in harness," and he did on March 6th, 1932, after a rehearsal and banquet, at Reading, Penn., where he was

to have been the Guest Conductor of the Ringgold Band at their Annual Band Concert to be held the next day.

Mr. P. S. Gilmore was the Pioneer of the Concert Band in America, but Mr. John Philip Sousa, with his crea-

tive genius, carried on the great work of modernizing the "Wind Orchestra" and establishing a standard of good band music throughout the world, which will be difficult to follow. He established a model for the Concert Band by which all bands will be judged, in the future.

I could relate many incidents that happened during our several tours of Europe and the wonderful trip around the world, and tell of obstacles he met and handled calmly and successfully, by that active mind and sense of philosophy in everything he did, without losing his self-control or dignity, always holding that "Right is Right," with absolute confidence in the outcome. Every person who came in contact with Mr. Sousa, loved him, because he was gentle in his disposition and fair to all, especially in business dealings.

In closing, I wish to repeat one of Mr. Sousa's pet sayings which I have heard many, many times: "Seriously, I was born on the 6th of November, 1854, on 'G' Street, S. E., near the old Christ Church, Washington, D. C. My parents were Antonio Sousa and Elizabeth Trinhaus Sousa, and I drank in lacteal fluid and patriotism simultaneously, within the shadow of the Great White Dome. I was christened John Philip at Dr. Kinkel's Church on Twenty-second Street, N. W., Washington, and might mention that if I had the opportunity to be born again, I would select the same parents, the same city, the same time, and—well,—just to say that I have no kick coming."

## Some Prose Snapshots of the American Bandmasters' Ass'n. Convention

**T**HE Fourth Annual Convention of the American Bandmasters' Association was held at the Stevens Hotel in Chicago on August 31 to September 2, inclusive. As the official Organ of the Association for the school field, this magazine relates the following items of interest.

• • •

A subject under discussion which will surely be of particular interest to School Band Directors of the present and particularly to those who are now students in school with an aim in life fixed on taking up the baton in the school field, was that bearing on the need for a recognized band school in America, similar to the famous Kneller Hall School of England—a school

which will offer a well-balanced four-year course of instruction to those desiring to seriously prepare for the profession of band teaching and conducting. Mr. Ernest S. Williams, well known to the readers of this magazine, clearly defined the need of instruction in all the band instruments, in musical theory, band arranging, repertoire, and in the technic of conducting.

• • •

An outstanding musical event of the convention was the program by the Hobart, Indiana, High School Band under the direction of William Revelli. The program consisted of Les Preludes (Liszt), Norwegian Rhapsody (Christensen), American Rhapsody—Cabins (Gillette), Sunday Evening at Gilon



Captain Charles O'Neill is the newly elected president of the A.B.A. He is director of the Royal 22nd Regiment Band, Citadel, Quebec, Canada.

(Bendel), and various lighter numbers were conducted by Messrs. Revelli, (Continued on page 36)

# And, Now a *Marimba Band* For Your School

By CLAIR OMAR MUSSER

**O**N the closing night of the brilliant performance of the "World's Fair Marimba Band" Rufus C. Dawes, president of A Century of Progress, in his ceremonial address stated that out of the week's Fair attendance, which was more than one and one-half million visitors, over two hundred and fifty thousand people had heard the band. The band was also presented with a "Medal of Honor" as being the most outstanding musical presentation at the Fair.

Before this Century of Progress performance, the Marimba Band was a subject of vague discussion and misinterpretation. Many people, claiming some authoritative knowledge of a Marimba Band, had heard only the ensembles using three or four of the crude hand made Central American type Marimbas played by Guatemalians. These Bands were invariably augmented with other orchestral instruments, especially string basses and often accordions.

But today is a new day—a new era—a new beginning and a new opportunity for advancement in music. The Century of Progress Exposition proved, to me at least, if you will pardon my enthusiasm, that the Marimba and Marimba Band are the instruments of the future. There are many reasons which enter into this. Shall we discuss them?

The Marimba you know cannot be played out of tune as all other orchestral instruments. It is plainly and simply a matter of the player striking the correct bars. Tonal colors and effects are secured by using various mallets and particularly by proper orchestration.



Mr. Musser is an authority on the Marimba. He is identified with Victor phonograph records, National Broadcasters and several motion pictures. He has taught more than six hundred pupils on the Marimba and organized many Marimba Bands. His latest assignment was the task of training and conducting the One Hundred Piece Marimba Band for the Chicago World's Fair.

Marimba Band music is most successfully arranged in five parts—the fifth part being bass. Instruments used are regular  $3\frac{1}{2}$  octave Marimbas for the first, second, third and fourth parts. The bass instruments are larger

and extend in the low register of the music scale. No hard mallets are used. The Century of Progress program was played exclusively on Marimbas. Masterpiece arrangements of Bolero—Tannhauser Overture—Suites of Carmen and Mignon Overture proved that the Marimba is capable of much fine musical tone color. In playing these numbers one could hear the tone of the French horn, woodwinds, brass and strings. The rendition of Tannhauser Overture by the Marimba Band, scores of listeners said, sounded much like a huge cathedral organ.

An ideal Marimba Band for school or college consists of ten to twenty players. Please bear in mind that Xylophones will not prove satisfactory. Not even the most expensive large instruments. Even one Xylophone in a Marimba Band will ruin its musical results. This is due to the fact that the Xylophone has an individual tone characteristic which makes it ideal as a solo instrument but does not blend with the mellow tones of the Marimba.

Consider the extreme favorable factor of the true tone of the modern Marimba. From piano to triple forte the intonation is true. In the case of other orchestral instruments when the score calls for forte, discrepancies may be manifest—not only in a few but all instruments. Those of you who play brass and reeds know the truth of this statement.

Many schools and colleges strive for large orchestral ensembles. The vast amount of scores and orchestral literature available are an asset to the art. In the regular orchestral ensemble the

(Continued on page 30)





# Camping out with Euterpe

WHEN father was a boy, the last day of school was *the last day of school*. The event generally came with much joy and no little celebration. Little actual studying was done for a week preceding. And then on that last day, books and tablets, those that would still hang together, landed with a thud in the corner of the closet, and there was a sudden escape into vacation "hide ways" that led to scrub baseball in the common, the environs of the water melon patch, and the ol' swimmin' hole.

How things have changed! Since

instrumental music has found its way into our system of public education, "summer vacation" has a new meaning, at least for the sincerer instrumentalists. For them at least, the recreation urge, while still intact, is packaged in a new plush box, with mountings of orderly routine and studded with the gems of music practice and performance.

It was Joseph E. Maddy and his invaluable colleague, Thaddeus P. Giddings, who first objectified the dream of a summer camp in the woods, where high school music students might pur-

sue the fleeting muse. The National High School Orchestra Camp, a Michigan corporation—not for profit—had its first session six years ago. Since then it has been known as the National High School Band and Orchestra Camp, and now it is called just plain National Music Camp. Dr. Maddy still refers to it as "the most unusual music experiment in the world."

The eight weeks session of 1933 brought the largest combined enrollment the camp has ever seen. Thirty states were represented in what is referred to as the "high school camp." The total enrollment was augmented this year by a new feature which brought supervisors and alumni from twenty-five states. Fred Allen Beidleman, Supervisor of Music at San Diego, California, set the record for distance. Mr. Beidleman also officiated as the camp photographer.

National Music Camp occupies a romantic location between two lakes, a narrow strip of land hotly contested in the red skin days, by the Chippewas, or the Ojibways, and the Ottawas. The two lakes, Wah-be-ka-ness and Wah-be-ka-netta, were so named by the ever playful Indians, these two tongue twisters meaning, respectively, "water lingers" and "water lingers again." There are no Indians at the camp at the present time.

Additions to the physical equipment this summer include a large, boulder building, a contribution by Mr. Giddings, which will be used for choral work. The academic call it a Temple

*A Sunday concert at Eastern Music Camp near Sidney, Maine, drew this interested audience, and it is not unusual. The Bowl, which you do not see in this picture, has a seating capacity of five hundred. This clearing, amid the pines and birches, will accommodate three thousand visitors comfortably. It is a beautiful spot overlooking Lake Umbagog. Eastern Music Camp is just two hundred miles north of Boston.*



of Song, but you cannot suppress that American sense of humor which in this case asserted itself and christened it "Sing Sing." It is a beautiful building, with or without a name, ideally appointed to its surroundings, amid the virgin pines for which Interlochen is famous. There is a new, absolutely fire-proof storehouse for music, too.

Since the first year of its existence, National Music Camp has been the haven for celebrities of music. Each year the list of visitors and guest conductors continues to grow. The season just ended brought scores of people whose names are legion.

Even the faculty list represents a marvelous gathering together of celebrities, many of them enjoying national reputations in the particular things for which they are noted.

Another important event of the camp this year was the National Band and Orchestra Directors' Clinic, held August 6 to 16. School band and orchestra directors came from all parts of the country to cooperate in selecting suitable contest pieces for the 1934 State and National Band and Orchestra Contests, and to discuss the interpretation of these numbers with nationally known authorities.

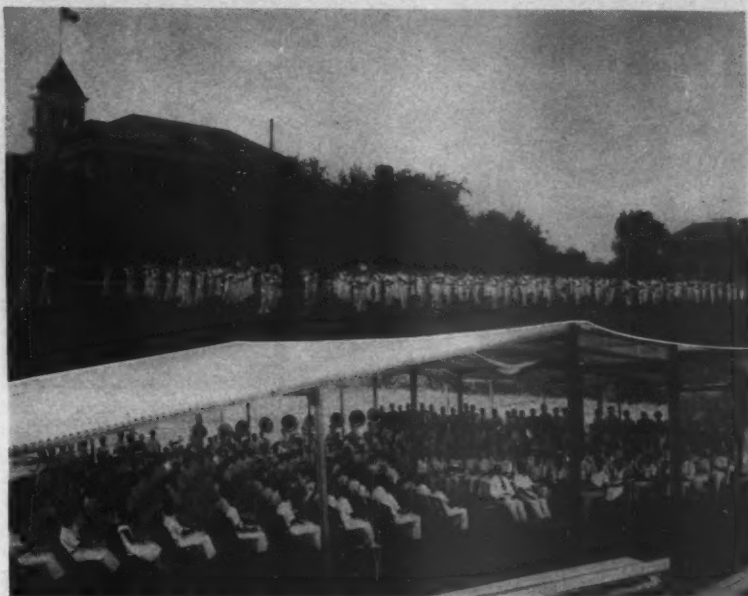


*It was Joseph E. Maddy, indissolubly connected with school music, who gave birth to the summer music camp idea and put it to work. It was he who organized the first National High School Orchestra, and that experience probably had much to do with the making of his camp plans, which have since been so beautifully put into practice.*

The clinic was conducted under the supervision of the officers of the National School Band Association, the National School Orchestra Association,

and the Committee on Instrumental Affairs of the Music Supervisors National Conference. In addition to the business of the clinic, there was available short courses in adjudication and conducting; discussion of materials

One of these is the Ernest Williams Summer Camp at Saugerties, New York. It is located in the heart of the Catskills in the well known Rip Van Winkle region, ten minutes drive from the famous artists' colony of Wood-



*The largest camp band on record, we guess, was that taught and directed this summer by President A. R. McAllister at Logan, Utah. It was divided into two sections, a concert band of 225 pieces, which you see under the tent; and the second division of 200 or so, which specialized in marching and maneuvers. You see them in action in the upper part of the picture on the campus of Utah's State Agricultural College. They were trained by Forrest McAllister.*

suitable for solo and ensemble contests; demonstrations of field tactics; and technical demonstrations by members of the camp faculty and visiting artists.

And what a conclusion this year, made possible by A Century of Progress! The orchestra spent its four final days there, playing concerts, under famous guest conductors, and otherwise having a good time as folks are liable to do at a World's Fair.

NATIONAL Music Camp, to the best of our knowledge, was the original, out-of-doors summer school for high school musicians. But the idea was too good to keep. In the six years since Mr. Maddy conducted his first school at Interlochen, other camps, similar in incentive and purpose, are gradually letting the world know that they are open for business. It would be difficult to estimate just how many such camps there were in operation this last summer. It seems almost every state in the Union boasts at least one. Some of them are small and confine their enrollment strictly to a local range. Others are beginning to rival, in many respects, the original.

stock. Their enrollment this past summer was exactly double that of the year previous, providing a concert band of seventy pieces and a symphony orchestra with a full well balanced instrumentation. Less advanced students were started in a beginner's band, and as they developed, were promoted to the concert organization.

The program of work at the Williams School includes orchestra, band, private instruction, sectional rehearsal, conducting and interpretation, solfeggio, band arranging and orchestration, composition, history and appreciation of music. Henry Hadley, whom, it is said, has never before given his name to any school, is the president. Edwin Franko Goldman is Chairman of the Advisory Board, and Arthur Pryor is director of the Band Department, while Pierre Henrotte directs the orchestra.

But that isn't the end of an imposing list of faculty men. Among the list are some well known to SCHOOL MUSICIAN readers; as for example, George S. Howard, director of the Mooseheart Band; and John J. Horn, who contributes many articles on the trombone. Mayhew Lake is in charge

of band arranging, orchestration, and composition.

The Ernest Williams Camp is pri-

approximately 225 pieces doing the major part of the concert work. The second division of the band specialized



*The Ohio Band and Orchestra Camp under the direction of P. F. McCormick drew these four students from one family, which is a record we do not believe any other camp can tie. They are the Shannons.*

marily an educational institution, but like most of the summer camps, it has given considerable thought to the social and recreational needs of its student body. Swimming, horse-back riding, dancing, baseball, all these things play an important part in camp life.

As a climax to the summer's session which began July 2 and ended August 25, the Ernest Williams Band and Orchestra Camp sponsored the first eastern instrumental conclave. In spite of unfavorable weather conditions it was a notable success. The camp is, of course, affiliated with the Ernest Williams School of Music at Brooklyn, New York.

**H**ALFWAY across the country winds the automobile trail of the McAllisters of Joliet, to the "Mormon State" where both A. R. and his son, Forrest, were the directing hands of the largest summer band camp on record. Examine carefully, if you will, the figures that follow.

Logan, Utah, is the site of this now annual intermountain camp which had its second inning this summer. The camp is conducted as a part of the summer school of the Utah State Agricultural College, and was organized by Professor N. W. Christiansen, who is in charge of instrumental work at that school. A. R. McAllister, president of the National School Band Association, was a member of the visiting summer faculty and was in charge of band directing, superintending also the clerical work in connection with the summer course.

There was a student enrollment of 425, think of that, representing eight states, and a director's class of approximately fifty. The band was divided into two divisions, the first, of

in marching and maneuvers, working out many of the evolutions which are popular on the football field this fall. This band was directed by Forrest McAllister, as assistant to his father.

A director's drum major course of approximately 25 and a student drum major class of about fifty were also conducted.

The climax of the season's work came with the grand concert in Tabernacle Square at Logan, with a marching demonstration on the street in front in which both bands participated. The concluding number of the event was the performance of Tschai-



*This is part of the faculty of the Southern Appalachian Music Camp. Left to right are Ralph K. Ostrom, instructor of brasses; Mrs. Ostrom, secretary to the dean; J. Garfield Chapman, head of violin department, Cleveland School of Music; C. D. Kutschinski, musical director of the camp; W. F. Warlick, dean and business manager; Sidney Hauenstein, violin and cello; Mrs. Marion Matteson, piano; Maurice Matteson, voice, harmony, and chorus.*

kowsky's spectacular "1812" Overture with all of the artillery and fireworks necessary to put it on in proper style. This program was repeated in Central Square in Ogden and finally in Liberty Park, Salt Lake City, for an audience of approximately seven thousand.

The enrollment of this second season of the summer band school considerably exceeded that of a year ago, students coming from Utah, Idaho, Nevada, Montana, Wyoming, Colorado, California, and Illinois. The growth of this, as well as of other summer camps throughout the country, is prophetic of the genuine interest school students are taking in their music study. No other subject given in the public schools has ever brought out such an urge to carry on right through the erstwhile summer vacation months.

**M**ISSISSIPPI has its summer music camp, too, and it is known as the Southern Band and Orchestra Camp under the direction of E. J. Frantz.

The camp is located between Gulfport and Biloxi on Beach Boulevard and overlooks the Gulf of Mexico. The enrollment this year showed substantial increase, most of the students coming from the home state. Professor Frantz himself directs the concert band. Private instruction is given on string and wind instruments. Voice, theory, harmony, and appreciation are included. In addition a special course for bandmasters appears in the curriculum. B. L. Blackwelder is director of physical education for boys, and Miss Alford Smythie for girls. There is a camp physician and a camp dentist. Harold Ramsey is the camp manager.

**N**OT so portentous perhaps, but just as important to those who enjoy its benefits, a Louisiana camp was conducted this year for the first time, by the Amite Conservatory of Music, Amite, under the direction of Ralph R. Pottle. The scene of this initial effort was Tangipahoa Parish, near a small river in the heart of pine and oak forests. The boys were housed in buildings which they had built for the 4-H Club. The sole purpose of the camp was for the study of band instruments.

**S**TILL in the south, the Southern Appalachian Music Camp at Banner Elk, North Carolina, held its second annual season, June 26 to August 7. "In spite of the depression," writes William Farel Warlick, dean of this school, "the enrollment was larger this summer than a year ago." Six states were represented. Weekly concerts were given in the auditorium of the



Lees-McRae College, which does not operate a summer session, so the auditorium, class rooms, library, were available to the camp.

The musical activities of this camp consisted of orchestra, band, choir, small ensemble, sectional rehearsal, and private lessons, with plenty of practical experience in the frequent concerts. And for recreation there were frequent hikes to the nearby mountain peaks and waterfalls, for which that section is widely famous. Besides, there was swimming, which must have been chilly at an altitude of 4,000 feet; tennis; archery; horseback riding. The maximum temperature was eighty-five degrees in the shade, but at night the campers invariably slept under blankets. It was a six weeks session that ended all too soon, and this camp is destined, we think, to show marked progress.

ONE thing there seems to be in plenty, at all summer music camps—pine trees. At the Eastern Music Camp, near Sidney, Maine, they are mixed with birches. Dr. Walter Damrosch is the honorary president of this school.

The camp is located in the heart of its state on Lake Messalonskee, second largest of the Belgrade Lakes, 200 miles north of Boston. Here for eight weeks every summer, one hundred and twenty-five boys and girls of high school age meet with twenty instructors and several counselors to study instrumental and vocal music.

Similar to the program at Interlochen, the seventy-five piece band, chorus of fifty, and a one hundred piece orchestra gave concerts every Sunday. They, too, have had some mighty important guest conductors.

Louis Cornell took the role of musical director this past season, Francis Findlay, the regular director, having taken leave of absence. Dr. Walter Butterfield, president of the National Music Supervisors Conference, was head of the vocal department. Lee M. Lockhart, supervisor of instrumental music in Pittsburgh, is the camp bandmaster.

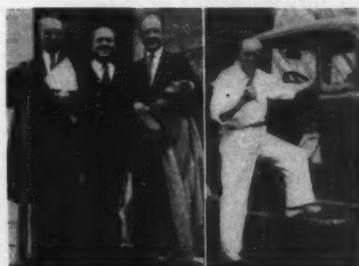
The pride of the campus is the Bowl, situated in a circle of pines and white birches, through which one catches glimpses of the lake. The stage is said to be one of the largest in the country, a hundred feet wide, forty-five feet deep, and sixty-five feet high, capable of seating a 500 piece orchestra. An audience of three thousand or more may be accommodated on seats in the clearing in front of the stage.

OHIO boasts the Ohio Band and Orchestra Camp at Cedar Point, under the general direction of P. F.

McCormick, director of the West Technical High School Band, Cleveland. There is scarcely a prettier spot on the great lakes than Cedar Point with its diversity of trees, shrubbery, and flower gardens. The scenery surrounding its beautiful lagoons must have been, indeed, an inspiration to the one hundred young musicians who came there this summer for eight weeks of intensive study. Each and every member of the camp has his own individual sleeping apartment, completely furnished, and they say the meals in the dining room are great. One unusual feature is the daily concert before a constantly changing audience. This gives the members an objective for which to strive. Then there are the musical entertainments given in the Lakeside Auditorium, which seats over three thousand.

The faculty is selected from Ohio's best musicians and teachers, and the roster this past summer included champion performers and many of Ohio's state prize winners. However, this does not exclude the younger musicians, and it is planned by Mr. McCormick to, next year, make special arrangements to take care of beginners on all instruments.

WE do not want you to believe, gentle reader, that this brief story of the summer music camps of 1933 is anything like complete. It would not be wise to say that it covers even the more important ones because after all, the good of the whole scheme is in the good it conveys to those individuals immediately involved in the process, and that is not determined by



*The Ernest Williams Summer Camp in the Catskills of New York had among its officers and faculty this year such noted men as Dr. Henry Hadley, president (left, above); Mr. Williams himself, director; Mayhew Lake, composition subjects; and Pierre Henrotte, violin and solfeggio.*

the size of the camp nor the fame of its teachers.

In our survey we have stroked the surface enough to believe that there must have been scores of music camps in operation, this past summer, of

which we have heard nothing. Many of them may flourish into well known centers of summer music learning. In any event they have all contributed their part toward making America musical.

When the first official National School Band Contest took place at Fostoria, Ohio, in 1926, the home band won the cup. Jack Wainwright was director of that band. We mention this to identify a man who is now conducting a successful summer camp at Oliver Lake, La Grange, Indiana. It has been in operation several summers and is doing fine work.

School musicians of Oklahoma have a summer opportunity to practice in the open at Medicine Park. Wisconsin keeps the camp fires burning, too.

AND so as we go merrily along, calling the roll, we must not overlook to remind you of that exquisite place in the Sierras, known as the Pacific Coast Band and Orchestra Camp, which is under the direction of Major Earl Dillon. A year ago Major Dillon was delegated by the governor of the state of California to prepare at his camp this summer an orchestra, a band, and a chorus that should be brought to A Century of Progress, justifiably representing the state's progress in school music. This was done, and the experiment was a thorough success, so much so that the camp next year plans to wind up its summer session with a trip to Hawaii, the students continuing their regular practice schedules while en route.

And so the summer vacation, the kind that father knew, has been entirely worked over and remodeled for today's output of high school musicians.

At the present rate of growth the time is surely not far distant when band and orchestra camps will be as prevalent as state universities, and like our state universities in normal times, there will be more than enough school musicians to fill them to capacity.

It is interesting to reflect that no academic subject of the public schools has awakened such voluntary interest. When the janitor locks the bandroom door, students seek pathways that lead to new havens of harmonious refreshment and recreation.

Improving conditions will doubtless give new impetus to music camp participation next year. Many new camps will doubtless put in their appearance, and those that have established themselves should have record enrollments in 1934. There will be much to tell in this issue of THE SCHOOL MUSICIAN a year hence. And it is a story we shall love to relate.

# Band Contest Bill of Fare for 1934

These lists, as well as contest rules, are formulated by the Committee on Instrumental Affairs of the Music Supervisors National Conference, with the assistance of the Contest Committees of the National School Band, and Orchestra, Associations. After the preliminary arrangements are completed, the entire conduct of the National Contest, including the selection of judges (from a list suggested by the band and orchestra Associations), is under supervision of the Committee on Instrumental Affairs, of which Joseph E. Maddy is General Chairman. Rules and general requirements for 1934 will be substantially the same as in 1933.

EACH band will play four types of compositions at the National Contest, and a similar program is recommended for the state contests. Only the first three are to be judged. The types are:

- (1) A march of the quick-step variety. There will be a time limit of approximately three minutes for this march.
- (2) The required composition.
- (3) One composition to be selected, as specified below, from a list of sixty prepared by the Committee on Instrumental Affairs of the Music Supervisors National Conference.
- (4) Three or more marches to be prepared for playing in unison with other bands.

## NATIONAL REQUIRED NUMBERS

Goldmark	.....In Springtime—Overture (1).....	New arr., Pub. to be announced
Fauchet	.....Symphony in Bb—fourth movement [allegro vivace] (10).....	Witmark
O'Neill	.....The Silver Chord—Overture (39).....	G. Schirmer

## STATE CONTEST NUMBERS

A suggested list from which committees in charge may choose required numbers for state and district contests. Three alternative recommended numbers are given for each class, the first in each group being the most difficult. The numerals following the titles in parentheses, indicate number of the selection in the Selective List.

1. Sibelius	.....Finlandia (9).....	Ditson
2. Friedmann	.....Slavonic Rhapsody (12).....	C. Fischer
3. Rossini	.....Cinderella Overture (22).....	Cundy-Bettoney
1. Grieg	.....Huldigungsmarsch from Sigurd Jorsalfar Suite (27).....	C. Fischer
2. Gault	.....Spiritual Rivers (30).....	Dixie Music House
3. Beghon	.....Prelude (35).....	C. Fischer
1. Gillette	.....Cabins (40).....	Witmark
2. Fulton	.....Suite Espagnole—any two numbers (44).....	Fillmore
3. Roberts	.....Pomp and Chivalry—March (56).....	C. Fischer
1. Goldmark	.....Bridal Song from Rural Wedding Symphony (50).....	C. Fischer
2. Holmes	.....Hermit of Kildare—Overture (48).....	Rubank
3. Dvorak-Fisher	.....Goin' Home (64).....	Ditson

## SELECTIVE LIST FOR BAND

(National and State Contests)

Graded approximately as to difficulty. Class A bands may select from the first 23 numbers in the list. Classes B, C, D and Junior High may select from the entire list. Grading represents the composite opinion of members of the Committee and others.

Editions, other than the ones specified, may be used without penalty providing, in the opinion of the Committee or judges, the edition substituted is not of less difficulty or musical quality.

Selections thus marked (+) have full score. For all other numbers condensed scores are available except in a few instances where lead sheets or piano conductor part from the orchestra arrangement are used.

NOTE: Addresses of publishers are given in key following this list for convenience of band leaders who cannot obtain the music desired through dealers.

1. Goldmark	.....In Springtime—Overture†.....	New Arrangement, Publisher to be Announced
2. Berlioz	.....The Roman Carnival—Overture.....	CF
3. Saint-Saens	.....Dance Macabre—Symphonic Poem.....	CF
4. Verdi	.....Sicilian Vespers—Overture.....	Jung
5. Saint-Saens	.....Phaeton—Symphonic Poem.....	CF
6. Wagner	.....Scene from the Nibelungen Ring—Wotan's Abschied.....	CF
7. Respighi	.....Huntingtower Ballad.....	Ric
8. Ferroni	.....Spanish Rhapsody.....	GS
9. Sibelius	.....Finlandia†.....	OD
10. Fauchet	.....Symphony in Bb IV Movement, allegro vivace†.....	Wit
11. Goldmark	.....In the Garden from Rural Wedding Symphony.....	CF
12. Friedmann	.....Slavonic Rhapsody.....	CF
13. Rossini	.....Semiramide—Overture.....	OD or CF
14. Beethoven	.....Coriolan—Overture.....	CF
15. Roussel	.....Glorious Day.....	E-V
16. Lalo	.....Norwegian Rhapsody.....	CF or GS
17. Lassen	.....Fest Overture.....	CF
18. Rossini	.....Barber of Seville—Overture.....	CF
19. Wagner	.....Lohengrin—Selection.....	OD
20. Wagner	.....Huldigungsmarsch—Arr. by Lake.....	OD
21. Tchaikowsky	.....Ballet Suite from Le Lac Des Cygnes (The Enchanted Lake)—Arr. by Lake.....	Lud
22. Rossini	.....Cinderella Overture (New Arr.).....	CBet
23. Boccalari	.....Dance of the Serpents.....	CF
24. Balfe	.....Bohemian Girl Overture.....	OD
25. Suppe	.....Franz Schubert Overture.....	TP
26. Flotow	.....Stradella—Overture.....	CF
27. Grieg	.....Huldigungsmarsch from Sigurd Jorsalfar Suite†.....	CF
28. Busch	.....Chippewa Lament†.....	OD
29. Lacome	.....Macarade Suite, Nos. 1, 3, and 5.....	(2 or 4 may be substituted for 3).....CF
30. Gault	.....Spiritual Rivers.....	Dix
31. Suppe	.....Light Cavalry—Overture†.....	Fill
32. Sousa	.....Tales of a Traveler (2nd and 3rd Mvts.).....	TP
33. Safranek	.....Atlantis—Suite (Any Two Movements).....	CF
34. Grieg	.....Wedding Day at Troldhaugen.....	CF
35. Beghon	.....Prelude†.....	CF
36. Delibes	.....March & Procession (From "Sylvia").....	GS
37. Carver	.....Glauca & Scylla Overture (From Chappell Concert Folio).....	CH
38. Suppe	.....Post and Peasant Overture.....	Fill
39. O'Neill	.....The Silver Chord—Overture†.....	GS
40. Gillette	.....Cabins†.....	Wit
41. Hildreth	.....Carillon Overture.....	WJ
42. Petrella	.....Ione—Overture.....	Lud
43. Bendel	.....Sunday Morning at Ghion†.....	Wit
44. Fulton	.....Suite Espagnole (Any Two Numbers).....	Fill
45. Losey	.....Overture Finale.....	Bar
46. Hadley	.....Prelude from Suite Ancienne†.....	CF
47. Mozart	.....Minuet in E♭.....	OD
48. Holmes	.....Hermit of Kildare Overture.....	Ru
49. Keler-Bela	.....Lustspiel—Overture.....	CF
50. Goldmark	.....Bridal Song from Rural Wedding Symphony.....	CF
51. Hildreth	.....Mystic Knights Overture.....	OD
52. Holmes	.....Shepherd of the Hills—Overture.....	Bar
53. King	.....Fountain of Youth.....	Bar
54. Karoly	.....Attila—Overture.....	CF
55. Delamarter	.....Dream Ship—Overture.....	Ru
56. Roberts	.....Pomp and Chivalry—March.....	CF
57. Gounod	.....March Romaine (Pontificale).....	WJ or CF
58. Gounod	.....Dio Possente.....	CBet
59. Eisenberg	.....Manikin Overture.....	Ki
60. Weber	.....Weber Suite (Any Three Numbers).....	GS (Master Series)
61. Grieg	.....Grieg Suite (Any Three Numbers).....	GS (Master Series)
62. Taylor	.....Victory Overture.....	CF
63. Wiegand	.....Intermezzo.....	CF
64. Dvorak-Fisher	.....Goin' Home.....	OD
65. Arr. by Roberts	.....Nobody Knows de Trouble I've Seen.....	CF
66. Rubinstein	.....Romance.....	WJ
67. Gregh	.....Quietude.....	CF



By E. J. Fitchhorn

# Let Us X Out All of the Mystery

**I** NSTRUMENTAL music in the public school is evolving from an extra curricula pastime to a subject with educational value on a par with, if not superior to, many of the older standard studies. Great progress has been made, but in comparing the number of successful students with those in other subjects, we cannot deny the fact that much of the "Mystery in the study of music" is still to be eliminated before this subject will obtain the desired state of perfection.

Mr. Elmer Sulzer, director of the University of Kentucky band, stated in a recent article in the *SCHOOL MUSICIAN*, "From tests I have conducted with students who have completed their high school musical training and entered the University of Kentucky, I find that the average pupil displays about the same degree of ability in reading music as a child in the fourth grade displays in reading English."

Dr. Van Doren, of the University of Iowa, stated in an earlier issue of the same magazine that ninety per cent of the try-outs for their band "failed because of the lack of ability to read simple grade two music at sight." This weakness is almost universally recognized by college and university directors. A few tests in sight reading by individuals of the average high school organizations will bare this out.

Centuries ago the music to the folk-tunes and dances was retained only in some musician's mind. It was transferred to others or from one generation to another by "Rote." Musical history shows that the earliest records contained only words. Later crude means were developed to indicate pitch and melodic line. In due time methods for scoring time and rhythm were added, until today our present score is so developed that any expression or effect can be indicated. This enables a musician to read, and interpret the meaning, at sight.

This mysterious and also weakest link in the study of music has been, "development of ability to transfer printed note values into audible time and rhythm." Habits are soon formed enabling the correct tone or pitch to be obtained with ease on many instruments. The majority of students experience but little difficulty with this problem. It being accomplished without great effort, the student neglects the more difficult reading of the note valuation or "counting time," and relies to a great degree upon his ear for time and rhythm stimuli. He plays best if he has first heard the melody and knows how it should sound. Otherwise he is forced to use the "cut and try" method until the

result is self-satisfying, though very often incorrect.

We cannot see, smell, taste or touch music. The appreciation differs from most other pleasures as it appeals only to the most unreliable of the sense organs. The sense of hearing is also rated as having the weakest power in educational fixation.

We read the printed page of a book or newspaper and, having formed habits of mental reaction, can conceive a picture of the subject without hearing audible sound of language used in the description. The printed musical score offers no direct stimuli to the sense of hearing but this can be cultivated and developed in an indirect way to present a positive musical picture in the same manner as from reading English.

To be a successful and positive sight reader, it is necessary for the student to develop means for transforming visual stimuli into motor reaction that will enable note valuation to be measured. He must see, conceive and react to printed time values in the same manner as it is possible to read at sight and orally express the emphatic importance of various words in a phrase or sentence.

It is impossible for an instructor to

(Continued on page 37)





By C. L. McCREERY

# Testing for Rhythm and Pitch

EVERY bandmaster is anxious to build up his band with new material, as he loses each year from 15 to 20 players, and, as several have asked me for some plan to get more students interested in their organizations than have been heretofore, I have worked out a Rhythm and Pitch Test, which I think will help very much in accomplishing this purpose.

This test can be given to an assembly of 100 to 150 pupils, not necessarily picking out those that say they are interested in playing, but every pupil in the school. This test will also enable the bandmaster to tell in a way which instrument would be the best for the individual pupil.

The test consists of, first, a teacher's manual of two pages, one page on rhythm exercises, and one page on pitch; and second, a blank for each pupil, ruled so that they can write in, using a single letter, the answer to each exercise. These exercises are very short, and the test is so arranged that the bandmaster can use any part of it, thus being able to use it, even though time is limited for giving the test.

There are eight exercises on Rhythm, marked *S* and *D*, which means *Same* and *Different*. The bandmaster taps very slowly on a desk, Exercise No. 1. The pupil writes in the blank space marked No. 1, either *S* or *D*, as he thinks it should be, and so on through the eight exercises.

The next exercises are labeled Pitch Recognition. These should be played on a piano. If no piano is available, they can, with the exception of the last two groups, be played on some other instrument.

I have placed these Pitch exercises in five groups: (1) Single notes, Same or Different; (2) Single notes, Higher or Lower; (3) Melodies, Same or Different; (4) Harmony Chords, Same or Different; (5) Harmony Chords,

Higher or Lower. If a piano is not used, the last two groups will have to be omitted, as they deal with chord foundations entirely.

After the test is given, the pupils'

(Continued on page 29)

## PUPIL'S BLANK Rhythm and Pitch Test

Explanation: The teacher will tap out each one of the Rhythm Recognition exercises. Write in each of the spaces either the letter *S* or *D*. For example: if you think the two parts of Exercise 1 sound the same you will place the letter *S* in space marked 1. If it sounds different, write the letter *D*.

The Pitch Recognition exercises will then be played. In Groups 1, 3, and 4 you will write either letter *S* or *D*, but in Groups 2 and 5 write either *H*, which stands for Higher, or *L*, which stands for Lower.

### (A) Rhythm Recognition.

	1	2	3	4	5	6	7	8	Grade

### (B) Pitch Recognition.

	1	2	3	4	5	6	7	8	Grade
1. SINGLE NOTES (Same or different) (Mark <i>S</i> or <i>D</i> )									
2. SINGLE NOTES (Higher or Lower) (Mark <i>H</i> or <i>L</i> )									
3. MELODY (Same or Different) (Mark <i>S</i> or <i>D</i> )									
4. HARMONY CHORDS (Same or Different) (Mark <i>S</i> or <i>D</i> )									
5. HARMONY CHORDS (Higher or Lower) (Mark <i>H</i> or <i>L</i> )									

TOTAL

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

PHONE \_\_\_\_\_

REMARKS:

The Second in Miss Troendle's New Series On

# Great Composers:

Their Struggles  
Toward  
Success

## The True Beethoven

NO composer has suffered more from sentimentality of his biographers than has Beethoven. His deafness, the "perfidy" of his nephew, his poverty, have all been emphasized, to such an extent that the real Beethoven has been all but obscured and submerged, under an avalanche of sentimentality. His colossal greatness as a composer can never be diminished by painting him as he was, a man full of eccentricities, contradictions and phobias. Quite the contrary, for we see them as but the natural result of an incomparably difficult environment and an early life full of bitterness and frustration. He was great in spite of his handicaps.

Beethoven was full of exuberance and had tremendous physical and mental vitality. He was arrogant, intolerant, often rude, uncouth and fond of practical jokes. When one considers his early home environment, it is not to be wondered at. When his deafness became more acute he became a morbid hypochondriac railing against fate with an ever increasing bitterness. That fate was in reality kinder to him than he supposed is not to be doubted. With his immense energy, and dynamic personality it is interesting to speculate on what would have been the outcome had he remained quite normal and had not been forced more and more into himself and solitude. Doubtless much of his strength and vitality would have been frittered away in the filling of official duties. And he would have had less and less time to concentrate upon the production of masterpieces.

The life long altercations with his nephew also had several aspects. "An aging hypochondriac, a bachelor, com-

pletely unused to children" writes Ernest Neuman, "almost stone deaf, living alone in surroundings that were not remarkable either for their comfort or their cleanliness, was hardly the best guardian conceivable for a lively boy. Carl, who was a lively and sociable youth, was not entirely to blame if he was unable to compress his own exuberant nature into the dream world of his irascible but doting old uncle."

"In his behavior," writes Ries, a life long friend and pupil of the composer, "he was very awkward and maladroit; there was a total lack of grace about his clumsy movements. He could rarely take anything in his hands without dropping it. He would often knock his inkstand into his piano which stood near his writing desk. The simplest arithmetical calculations were more than he could master."

Conscious of his great lack of the social graces, and with his fiery dynamic nature, ever at war with itself, it is but natural that Beethoven should seek solace and inspiration in nature. Along the country lanes he could be found, his short sturdy figure trudging along indifferent to weather sling-

ing (though Ries insists that howling would better describe his vocal efforts) at the top of his voice.

Through all these, his manifold eccentricities, however, we see the pathetic attempts of a great genius to adapt himself to a world that for him had no substance or meaning. He lived in a world of his own creating and failed miserably in trying to reconcile the two. "In distinction from his predecessors who were merely musicians Beethoven was a man first and a musician second and the lasting vitality of his works is due to their broad human import; they came from a character endowed with a rich fertile imagination, from one who looked at life from many sides."

In practical matters only, did he remain a child and a visionary unable to adjust his impetuous nature into a world which never ceased to puzzle him; recognizing his own great superiority as a genius, yet humiliated by his limitations and lack of advantages in human social intercourse. A man whose genius we can never over venerate, and yet one whose life and limitations and lack of adaptability promote the profoundest pity.



Miss  
Theodore  
Troendle







## School Musicians Provide Most of the Living Music for A Century of Progress

THE Chicago World's Fair of 1933 will probably go down in history as the first stupendous event of its kind ever enacted in which music, by visible living musicians, was not an integral part of the daily program. Amplifiers over the grounds brought such music as was available from the air, but the erstwhile familiar band stand was conspicuously absent, and no suitable place was provided, in the beginning at least, where visiting bands or orchestras might perform. Later some tents and platforms were provided in the Court of the Hall of Science and in the Court of States, and most of the music performed there was by visiting school bands and orchestras.

Instrumental school music made a remarkable showing at the Fair. Almost every day there was at least one school band or orchestra on the grounds. Many states selected school bands to represent them officially on their state day, California officially sent a school band, orchestra, and chorus as a symbol of what she is doing with music in her schools. The Froebel High School Orchestra of Gary, Indiana, under the direction of Ken Resur, and you see their picture at the left above, made two appearances in the Hall of Science with elaborate programs on June 8 and June 29.

The orchestra of this school won the Indiana State Contest in Class A in 1930 and placed First Division at the National the same year. They have not participated in contests since 1930.

The director, Mr. Resur, also conducts a post-graduate band in Gary under the auspices of the Elks Club, almost all of the band members being school musician graduates, at least half of them from Froebel. The band is known as the Gary Elks City Band. Last summer they won the State Contest of Elks Bands, Class A, at Michigan City and also won the National Contest at Milwaukee. This is a splendid tribute to the thoroughness of music teaching in the Froebel School and serves to prove that school musicians can, and generally do, successfully continue their music after graduating.

\* \* \*

ONE of the most popular and frequently heard musical organizations at the Fair was the one hundred piece Marimba Band of which the organizer and director, Mr. Clair Omar Musser, tells the full story in an interesting article in this issue. You see them in the picture below, under the tent in the Court of the Hall of Science. Nearly all of the marimbaists in this band are school musicians. Many of their names appear on last year's National Contest list. The success of this fine Marimba Band is, therefore, in itself, a tribute to the success of school music, for without the instruction and training these pupils received in the public schools, the gathering together of a hundred fine players of the marimba for the fair would have been extremely difficult if not impossible.



# Eavesdropping

By MARIANN PFLUEGER

**YOUR BAND! YOUR ORCHESTRA! YOUR DIRECTOR! YOUR STAR PERFORMERS! EVEN YOUR MAJORDOMO! SEND US ALL THE NEWS ABOUT THEM. SEND SOME PICTURES. LET'S FILL THIS DEPARTMENT WITH REAL NEWS. DOORS CLOSE NOVEMBER 10TH.**

## Youngest Snare Drummer

Here is the youngest snare drummer who participated in the National Contest last spring, and he is one of the two contestants who came the farthest distance to this contest. Meet George L. Lyke, Jr., of Seneca Falls, New York, who is only twelve years old. George placed in the Second Division at the National, after placing in the First Divisions at the District and State Contests.

George is now studying marimba with Mr. Charles H. Gibson. He is also a member of the Mynderse Academy Band and the Musical Six Orchestra.



## Thanks to the Boy Next Door

According to Robert DeHart of Pueblo, Colorado, this isn't much of a story of his musical career, but what do you think?



It began about four years ago with a little brass cornet that Robert bought from the boy next door. Then when it was found out that he could pick out a tune on that cornet, he was given a new cornet for his fourteenth birthday and a membership in the Phillips Crusaders Boys Military Band.

Robert's rapid progress has been made under the direction of Mr. Rei Christopher, the director of the Centennial High School Band, in which Robert holds solo cornet position. He placed in the first division at the National Contest last June, and attended the National Band Camp this summer.

## Some Light on Music

An interesting fact in regard to the Music Hall in Rockefeller Center, New York City, is that the connected load is about 3,300 kilowatts, and there are some 23,908 incandescent lamps in use. The R. K. O. Roxy, also in Radio City,

burns some 7,300 lamps, and has a connected capacity of 1,700 kilowatts. The large auditorium seats about 6,000 people, and the smaller about 3,700.

## Smile, Please

This is the Lenoir, North Carolina, High School Woodwind Ensemble sitting pretty for their picture. Those watching the birdie are Betty Story,



French horn; William Warren, Oboe; Dickson Whistnant, Bassoon, and Joy Martin, Clarinet. They placed first in the North Carolina State High School Music Contest last spring. They are all members of the Lenoir High School Band.

## In Session Again

Twenty students have signed up for the Wilmington, Delaware, Junior Orchestra already. Any pupil who has the fifth period free and who plays a musical instrument is eligible for the junior orchestra. As before, the orchestra will contribute to many of the school activities and to all afternoon assemblies.

## Here's Luck to You, Magnolia

With more enthusiasm being shown by both supporters and members of the Magnolia, Arkansas, High School Band than ever before, high plans are being made. Composed of fifty-two members, the band is directed by Mr. L. E. Crumpler, and sponsored by a Parents' Club. Right now the Parents' Club is doing splendid work toward outfitting the band in uniforms.

By the end of the year it is hoped that the band will have the uniforms and that with the studying they will have done, they will make a high score in the State Contest to be held in Monticello next spring.



## The Red Mill

School may have been closed for the summer, but the Lenoir, North Carolina, Band did not disband. In fact they presented some novel entertainment for their folks on hot summer evenings.

Illustrating Victor Herbert's "The Red Mill" on one of their programs, a red mill was constructed and was stood in the midst of the band, flashing twinkling lights on its windmill arms in time to the music. Mr. Bolick, assistant band director, turned the crank which operated the windmill arms and, in turn, controlled the intermittent flashes of light from the many colored bulbs on the sail arms. The windmill arms kept the tempo of the music and observed every rubato and fermata just as did the musicians.

The construction was quite simple. It consisted of a wooden framework covered with paper and then with red cheesecloth. Cardboard windows and trimming on the mill itself and cardboard roof and arm sails added to the effect. The whole was easily portable and was moved out on the stage in a very few moments. When the curtain rose, every light in the house was out, except the colored bulbs on the windmill sails. As these began to turn, and thus flash on and off, the footlights came on and with them the band



conductor. As the overhead lights appeared, the band began to play.

Why don't you try it some time?

## The "Miracle" Band

Just read about this band and see if you don't think it deserves its name—the "Miracle" Band.

The band is the Our Lady of Grace School Band of Howard Beach, New York. The date is January 2, 1933. Professor Landi selected eighteen boys, none of whom had any previous musical training, to begin a band. In a short time the band had grown to forty-eight boys and girls. The band gave its first public concert in June of that year, and they put it over with such smoothness that no one could believe that six months before they knew nothing about music. That was the night the band received its nickname.

Now the band is in such demand for public appearances that they have been compelled to limit the number of engagements they can accept.

### Just a Starter

How is this for a grade school band? Eighty-two members. Every one of them from the West Frankfort, Illinois, Grade school. For the past two years this band has placed in the first division in the district contest, under the direction of Theodore W. Paschedag. There is a total of 145 children studying music in the grade schools in West Frankfort, and with the start they've got, what a band the high school will have.

### Warning!

Danger ahead at the 1934 National Band Contest. The Holstein, Iowa, High School Band is determined to get to the National this year. Last year they placed in the superior class at the State Contest but were unable to attend the National.

This band hails from a German town with a population of 1,400. Although many members were lost through graduation, the band is still up to snuff, as the vacancies were filled by members from the junior band.

Mr. C. E. "Coonie" Claussen is the director and originator of this band. His instructions are in demand all over the northwestern part of Iowa because of his wide experience and fine musicianship.

The band has just been honored by an invitation to give a concert, October 13, at the meeting of the Northwest Division of the Iowa State Teachers Association in the Central High Auditorium in Sioux City. A very fine program has been planned by Mr. Claussen.

### Just One Thing

There's only one thing missing from this picture of the Peotone, Illinois, High School Band. And that's a baton. It won't be missing long though, for Louis Weichbrodt is working "two forty" to get the necessary subs for it.

Organized two years ago by an enterprising band instrument salesman, the Peotone School Band is exceedingly popular, having taken part in many school activities and several fairs and picnics—among them the Kankakee Inter-State Fair. The band now numbers forty pieces, and, under the direction of Fred Fehr of Kankakee, is progressing rapidly.

### Victors Already

Although this is not the school band contest season, the Sturgis, Michigan, High School Band went out and found a contest and came home with flying colors.

When Sturgis strutted past the grand stand, before the judges, you

could hear the murmur that rose from the crowd. And then when they marched on the platform to play "The Orange and Black Victory March," composed by one of their own members, Morris Phells, just about everyone knew that they had clinched the championship. The next number they played was "Panorama," which was the required number.

Mr. John Minnema praised the band highly on their marching, saying,

"There are not over half a dozen high school bands in the country who can march like the Sturgis Band." Mr. Minnema judged the bands.

And let me mention Harry Stoeckle, drum major of the band. Only three days before the contest Max Stadfeld, who was then the drum major, had to leave for college. That was when Harry stepped in and took his place. He, too, came out with flying colors. P. S. Wheat is the director.



At the top of the column is a picture of the Peotone, Illinois, High School Band with Fred Fehr, the director. Next is the West Frankfort, Illinois, Grade School Band. Mr. Theodore W. Paschedag is the director. The third picture is of the Our Lady of Grace Band of Howard Beach, New



York. Professor Landi is the director. Next is the Holstein, Iowa, High School Band and Mr. C. E. Claussen, the director. Last, but not least, is the Sturgis, Michigan, High School Band under the direction of P. S. Wheat. A story about each of these bands appears elsewhere.





## Double ON THE COVERTYPE

Good oboe players are rare. It is a difficult instrument to master, and the boy who does become a star oboist certainly stands out from the crowd. It is something to "crow" about when you can play an oboe well, but to get far in music, you've got to do something besides "crow," or even play an oboe. And that's why you need a Covertypes.

### You must have a Double

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### A Pleasant Surprise

What: The American Legion Parade.  
Where: Chicago.

When: October 3, 1933.

What a crowd! It looks as though everyone in the world has turned out to see this parade. They're standing twenty deep on both sides of the street. Those back of the first few rows are standing on boxes and crates, and farther back against the buildings, the lucky ones have step-ladders. In every window there are half a dozen heads craning their necks.

Here comes a band in blue. Where are they from? Waltham, Massachusetts. Look at their drum major! A pert lass of about sixteen dressed in white. She gives the signal for the band to play, and the band strikes up a peppy march. To the tune of this march she gives her baton a good workout—twirling it so fast it was hard to tell where it was; throwing it up in the air, and never—while we were watching her—failing to catch it; tossing it in back of her; jumping over it. In fact she did everything imaginable with her baton.

And what a hand the crowds give her all along the three mile line of march! What cheers! What a thrill it must be to be the drum major of your band!

But who is this drum major? It seems to me we've seen her before. Yes, I know I've seen her before. She's in a class by herself. She has all the American Legion Drum Majors licked to a frazzle. Of course! I know who she is, and I'll bet you knew all the time. It's none other than Dot Slamin, Drum Major of the Waltham, Massachusetts, High School Band; and winner of second place in the Drum Major's Contest at Evanston last June. 'Member the excellent performance she put on at Dyche Stadium at the National Band Contest? You surely remember her leading her band on the field during the Marching Contest.

What a parade, and what a drum major.

The Normal, Illinois, High School Band was all excited about the Marching Contest they recently entered, and rushed us for a twirling baton. It went to them post haste.

Our wide-awake reporter from Owatonna, Minnesota, is right on the job. Thanks for the news, Herman Bohnhoff, Jr., but it was just a little bit too late for this issue.

### Ohio Plans Big Things

THE Ohio Music Education Association, formerly the Ohio School Band and Orchestra Association, is in the midst of plans for the biggest year Ohio has ever known. At a recent Board of Control meeting, Louis E. Pete, Director of Music, Ashland, Ohio, was elected president to succeed Samuel T. Burns, Supervisor of Music and Assistant County Superintendent of Schools in Medina County. Mr. Burns will spend the year studying at Teachers College, Columbia University, New York City. Mr. Pete will hold the office of President until the first general Association meeting in Cleveland in November, when Mr. Burns' successor will be elected. One of the first events will be the North East Ohio Band,

which will play at the district teachers' meeting, October 27, in Cleveland. George Strickling is chairman; Frank Simon, Director.

### Oh! These Youngsters

Besides meeting the youngest snare drummer, I want you to meet the youngest saxophonist, and probably the youngest soloist at the contest. Shake hands with Hugo Loewenstern, Jr., of Amarillo, Texas. He is ten years old, and placed in the Second Division at the National.



In the Texas Spring Music Festivals—they are the same as a State Contest—Hugo received highly superior ratings in 1931 and 1932. In 1933 he won first place. Hugo has memorized over one hundred selections and has been very much in demand for radio and public performances at home and in nearby towns.

### Grader Wins in H. S. Contest

If there isn't a National Contest for grade school solo instrumental contestants, then the graders must take part in the High School Contests. And that's just what Jimmy Arndt of Centralia, Illinois, did. All the high school entries in the solo saxophone contest didn't frighten Jimmy one bit. In fact just to show them that the best soloists aren't all in high school, Jimmy placed in the Second Division at the National Solo Saxophone Contest, Group II, in Evanston last June. We're for you, Jimmy. Go to it.



A spiral twirling baton is on its way to Bristow, Oklahoma. We received the well known 35 subs, and I know the drum major and all the band members will be thrilled when they get a peek at this glistening twirler.

### A Snappy Outfit

"If we can't wear our new uniforms, we won't play," so said the Stockton, California, High School Band, or words to that effect.

There was some delay in the arrival of the white trousers and blue caps of the band. Being the most important part of the uniform, this made it unable for the bandmen to play and march at the last game, as had been planned. The uniform consists of white duck trousers with a dark blue stripe, a light blue sateen blouse—a la Russia—buttoning down the right side with five white buttons, and a dark blue cap with a white visor. With the exception of the cap each member paid for his uniform, as they were quite inexpensive. This will enable them to have a change of uniform more often.

### A 6' 3" Drum Major

With the reorganization of the Central Junior High School Band of Allentown, Pennsylvania, several new instruments were added, besides a new drum major. The drum major, Joseph

Oberecker, is six feet three inches tall, and I believe we can say he is really at the head of the band. The new instruments are an oboe, bassoon, and tympani. There are now 49 members in the band and 50 others on the waiting list. Henry A. Soltys is the director.

Just a few more subs and the high school band at Stamps, Arkansas, will have one of our batons. Magnolia High plans to follow their example.

### Just in Time

Yum, yum, yum! Goodie, goodie, goodie! And just in time for our birthday party.

The Band Mothers Club of the Princeton, Wisconsin, High School Band have just published "The Band Mother's Cook Book," and we were one of the first to receive a copy. As I said before, it came just in time. Just in time for our birthday party. We're four years old this month, and we were just wondering what kind of a cake we would want. After looking through the book, I think maybe we'll have the pineapple upside down cake, and put four candles on it. Don't you think that will be good?

In order to raise a little band money, the Band Mothers had this book published and are selling them at 75 cents a copy postpaid. The regular price is \$1, but the special price of 75 cents is in effect until January 1, 1934.

There is himmelfutter on page 62. That sounds good. Or would you rather have a kirch torte? Still a kruemel kuchen-white might be better. Anyway why don't you get this book, and try a few of these recipes? They're all the favorites of the band mothers in Princeton. Just send the remittance to Mrs. H. O. Whittemore, Secretary, Princeton, Wisconsin.

(If you receive the next issue of the magazine, you'll know the cake turned out marvelous and that it is safe to use the recipes.)

Welcome Mable Hafer to our fold. She is our Agent and News Reporter from Sturgis, Michigan. She has been on the job bright and early, sending in subs and news.

I don't want to get you all excited, but maybe perhaps—you never can tell—there might be a baton go out to Evanston, Illinois; another to Norfolk, Nebraska; and probably two to Hastings, Nebraska.

### Keeping Up With the Times

It sure is the rage now, this reorganization of bands and orchestras. The Central High School Orchestra of Lonaconing, Maryland, has just had its dose. Fourteen former members of the orchestra have rejoined, and four new students have been added. The new ones are: George Harris, Edison Alexander, Louis Oss, and Gordon Green.

Our News Reporter and Subscription Agent in Valley Stream, New York, is Ethel Grevert. She says she is going to send us lots of news and plenty of pictures.

### No Off Nights for These Boys

The Hammond, Indiana, High School Boys Band have pledged themselves under the strictest of discipline. They



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have given their support to march and play whenever called upon by either their director, Mr. Diercks, or their drum major, Darrell Wolfe. They have promised to be present at all practices and concerts, and that no member may be excused unless he has a written excuse from his parents, and then it has to be okeyed.

There are nine lines in the marching band with six in each line. Each has a sergeant whose duty it is to see that all in his line are present. These nine boys have also taken a pledge to fulfill their duties and get in touch with their men whenever they are needed.

Now the marching band is drilling on the formation of letters, to be worked out on the football field during the half at the games. They are going to work out the initial of each school that plays the Hammond football squad.

Director Bryson of Ordway, Colorado, sent in a nice order of music stand subs.

### Who Gets All the Gravy?

The Sturgis, Michigan, High School Band gets all the credit. But who is it who has stood by, worked with and for the band, given its cooperation and enthusiasm, helped in the purchase of new band uniforms, sponsored the trip to Chicago where the band played at a Century of Progress? Who? None other than the Band Mothers Club. Three cheers for them.

We've lots of friends in Friendship, New York, judging from the number of music stand subs we have received.

### Where Can She Be?

O where, O where is there a viola player for the Stockton, California, High School String Quartet? So far they have two violinists and a cellist. The violinists are Josephine Miramontes and Marjorie Currell. Ruth Collier plays the 'cello.

Not to be outdone the boys will also have a string quartet. Some of the probable members are Robert Broadus, Bob Riddell, Lewis Marse, Lauren Handley and George Wright.

I see where there is a baton soon to go out to Lamar, Colorado. Director Hebert already has a good start.

### The 29th Start

Orchestrians of the Wilmington, Delaware, High School Senior Orchestra are all signed up now and are starting rehearsals in the auditorium. The director, Mr. John D. Taylor, organized the first Wilmington Orchestra in 1904.

I want all you Subscription Agents and News Reporters to send me a good commercial photograph, that I can publish in these columns. I want everyone to know who you are. Get these to me right away.

### Bang! Bang!

Everybody is up and doing at the Big Rapids, Michigan, High School. In fact Mr. Rider, music director, opened the Music Department up with a bang.

One of the organizations to be introduced this year is the violin beginner class. There is also a class for



advanced violin students and a class for beginners on wind instruments. During the second semester the advanced violin and beginning wind instruments class will merge in organizing the junior orchestra.

Ensemble groups will consist primarily of quartets and trios, and it is planned that these groups will furnish program music for various clubs and meetings held in the city during this coming school year.

New instruments for both band and orchestra have been bought, and everything is starting off with a whiz and a bang.

Dorothy Harroun, Reporter.

Kenneth Gorsline of Denver, Colorado! You had a good start on the baton, but what has happened?

Same goes for Walker Clapp of Ithaca, New York.

### Maybe a "Dark Horse"

Who is the Drum Major of the Withrow High School Band of Cincinnati? Last we heard there were five candidates: Turpin Sloan, Bill Hogue, Robert McCoy, Norman Hittinger, and Clark Parrish. I hope the lucky boy will send us his picture with his baton in action.

### A Football Band

How did it get this name—a football band? Well, it happened this way:

The first note struck is going to be from a football song, and the first public appearance is going to be at a football game. The band is the Arkansas High School Band, and Joe Berryman is the director.

## Testing for Rhythm and Pitch

(Continued from page 20)

blanks are taken up and graded. There is a place for a grade to be placed after each group, and also a place for an average grade.

The bandmaster now has a record of each pupil's ability, to determine these two factors in music, rhythm and pitch recognition, and, if good, he can go to the parents with this record. I have found many times when talking with parents about having their boy or girl join the band, they say the child has no musical talent, or there has never been any in the family; but with this record you can show them that they should give the boy or girl a chance even if the child has made only a fair grade in the test.

The reproduction here, much reduced, of the pupil's blank, will give you a better idea of the explanation above.



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## And Now, a Marimba Band for Your School

(Continued from page 13)

larger the number of players the larger the number of tone discrepancies especially in the strings. This is not the case with a large Marimba ensemble. It is entirely possible to have a 500 piece Marimba Band with perfect musical results, due to the true relationship of the instruments themselves.

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S. M. Personalities

Mabel Hewett: She is one of the popular personalities of THE SCHOOL MUSICIAN staff, well known to many readers of this magazine. If you have ever visited our editorial offices, she was doubtless the first one to greet you, and you will remember her smile. If you have called us on the phone, it was probably she who answered, and you will remember the smile in her voice. Many of you have seen her, and given her your subs, at the Nationals, and other contests or you have met her at the concerts. She plays an important part in process of getting your magazine to you every month, and she does her part well.

### To Be A Successful Supervisor?

Recently a prominent school authority sent a questionnaire to many under supervision and received the following expression:

1. A supervisor must be genuine with no assumption of fancied authority and without a patronizing attitude.
2. He must be kind and sympathetic and be quick to appreciate merit.
3. He must be democratic in spirit, a student of people and capable of accurately evaluating people. He must be intelligently critical of what he observes.
4. While he must have the courage of his convictions he must not be afraid to admit he is wrong at times. He must have a teachable spirit.
5. A supervisor must be so open-minded that unessential details, an occasional mistake or an occasional poor lesson will not prejudice him for all time against a student.
6. He must be too sensible and close-mouthed to discuss one student with another.
7. He must have a sense of proportion and a sense of humor.
8. A supervisor must be an artistic teacher. He must teach easily and effectively. It is not enough to be able to tell what is wrong and to tell how to make the wrong right; the supervisor must be able to show how to bring about the desirable changes.
9. A supervisor must be ever available and in readiness to give assistance or advice. If he is professionally fitted for his position, his students will have sufficient confidence in his ability to bring their problems to him.

# Judge the OLDS by the Friends it Keeps



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## Who's Who

Dorothy Colton

Vermillion, South Dakota

is elected to

The School Musician's Hall of Fame

(Picture on front cover)

**R**EARED in an atmosphere of music, Dorothy Colton early felt an affection for the lovely voice of her father's violin. It was her good fortune at the tender and impressionable age of three months to be taken by her parents for a summer at the Leopold Auer violin colony at Lake George, of which her father is a member. And no doubt this cradle contact with so much fine violin music left upon her a deep impression which later led to her apt and serious study of the instrument.

She began the work when she was just past four, studying under the direction of her father with whom she has continued ever since. Almost immediately, in her first lessons with her little eighth size violin, her father discovered that she was gifted with absolute pitch, a golden heritage surely for one who yearns for mastery of the strings.

Dorothy is now fifteen years old and a freshman in the Vermillion High School. She plays first violin in the high school string quartet and the orchestra. The string quartet, which afterward placed in the First Division at the National Contest

in Elmhurst, was invited by the National Federated Music Clubs to play at their convention in Minneapolis. As the date of the convention came so close to that of the National Contest, they were unable to accept.

Following her victories in the District and State Contests, by which she became eligible to the National, Dorothy placed in the First Division of the Violin Solo Contest. The violin upon which she played her winning number is a Neuner and Hornsteiner, loaned to her for the occasion by Judge E. G. Smith of Vermillion from his private collection.

In a recent letter, addressed to THE SCHOOL MUSICIAN, Dorothy writes: "I know of nothing that has stimulated my interest in music so much as my work in quartet and orchestra. Our instructor at the high school, Mr. D. A. Lentz, has given us the benefit of his experience as a symphony flutist in many hours of patient drill with our organizations."

Under such loving and devoted tutelage at home and at school Dorothy Colton is surely marked for the high ranks of the art, and through her music will doubtless contribute much to this world.

### AUTUMN

The music of the autumn winds sings low,  
Down by the ruins of the painted hills,  
Where death lies flaming with a marvelous glow,  
Upon the ash of rose and daffodils.

But I can find no melancholy here  
To see the naked rocks and thinning trees;  
Earth strips to grapple with the winter year—  
I see her gnarled hills plan for victories.

I love the earth who goes to battle now,  
To struggle with the wintry whipping storm  
And bring the glorious spring out from the night.

I see earth's muscles bared, her battle brow,  
And am not sad, but feel her marvelous charm  
As splendidly she plunges in the fight.

—Edwin Curran, Austin, Minn.

# What Would You Bring in a Foreign Market?

By Arthur Olaf Anderson

*If you don't think the world is treating you right, read this short article upon European conditions in the field of music. Then be happy!*

WE American music makers and teachers of music are inclined to grumble at conditions in the way of salaries and remunerations for our labors. We compare our incomes to those of successful business men, and we find that comparisons are much to the discredit of our earning capacities. With the exception of a very few names of prominent, world renowned soloists, opera singers, and conductors, but few musicians appear in the list of those whose incomes are worthy of consideration.

We are prone to grumble, as was before stated, because we feel that as professionals we should receive more financial recompense for the work we do than does, for instance, the plumber who messes up our bathroom, or the electrician who does not hesitate to tear up a floor or two of our snug, immaculate little home. We may earn even less than do some of these honest toilers, but we must realize that, if it came to a question of turn about, we, as professionals, would be just as much at sea in endeavoring to accomplish their allotted tasks as they would find themselves in attempting to fulfill some of our duties. We should imagine ourselves momentarily in the place of the other fellow before registering the grumble.

So much for that.

Now, to be made cheerful for the point of bliss, we must consider conditions of our fellow musicians on the other side of the shining waters. Read the following announcement of a vacancy in the National Conservatory of Music at Tours, France:

"A competitive examination is open for the nominations of a professor of voice culture, a professor of piano (advanced work) and a professor of French horn and trombone.

"The annual salary for each position is 3,600 francs a year. The winners of the posts must live at Tours.

"The examinations will take place at the Conservatory of Tours on Thursday the first of October, at exactly 9 o'clock of the applicants for the position of teacher of piano; at 14 o'clock (2 p.m.) for the position of teacher of horn and trombone; at 14:30 o'clock (2:30 p.m.) for the position of teacher of voice.

"Candidates for the positions must prove their French birth. They are advised to send their applications to Monsieur, the Mayor of Tours, and to attach thereto their papers of good citizenship as well as certified titles and diplomas of accomplishments.

"The program for this concourse: I. For the voice; a classical aria; a song chosen by the jury from two previously submitted compositions; a test in sight-reading from manuscript. 2.

For the piano: first movement of the Appassionata Sonata by Beethoven; Etudes Symphoniques by Schumann; a test in sight-reading from manuscript. 3. For the horn: solo, Villanelle, by Paul Dukas; a chosen number for the horn from two previously submitted compositions; a test in sight-reading from manuscript."

We find upon reading over the above announcement that only thorough musicianship is expected of the applicants. Note, first of all, that those who compete must prove themselves to be French citizens. In other words, loyalty to their own country comes first in the minds of the French people.

Next, we are impressed with the fact that the annual salary for the winner of each post is 3,600 francs, which, translated into American money, according to the present rates of exchange, amounts to about \$200.00 per annum! How many American teachers would be willing to even consider such a recompense for their labors?

We must also mention the fact that the winners of the positions must live at Tours; and unless other avenues of self support are available, the proposition of existing on so meager an income must necessarily become a serious problem, even in France where it is possible to live more modestly than in almost any other country.

The salary of 3,600 francs does not include lodging, food, light and heat, as only the director of a National Conservatory is supplied with such extras, he receiving, as per custom, lodgement in the conservatory building, which, naturally, must be heated and lighted.

All the National Conservatories in France are run by the municipal governments of the cities in which they find place. Note that all applications for the privilege of competing in these examinations must be submitted to the mayor of the city, who is, nominally, at the head of all vital movements, whether civil or artistic, that have to do with the welfare of his community. Politics play very little, or no part in the aesthetic side of life in the national art and music schools of France. Everything is based upon merit, and while salaries are small, even to the point of being negligible, all positions, such as those of directors or instructors in national conservatories of music and schools of art and architecture, not to mention medical, surgical and engineering colleges, are eagerly sought out, but must be won purely through merit. To the Frenchman, it is an honor beyond words to be chosen competitively to fill a post wherein he may serve his country. He feels that the honor of service, whether artistic, civil, or military, is almost recompense enough to warrant his straining every

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effort to win a position and fill a niche in the growth of his beloved country. He may receive only 3,600 francs a year as teacher in the National Conservatory of Music at Tours, but the honor of holding such a position undoubtedly will assist him in making it possible to earn sufficient funds for his livelihood from outside sources, for, the fact that he was elected competitively by an exacting jury of musicians at once gives him a status in the community which impels confidence in him as a teacher and as a performer. His pedagogic duties at the conservatory are never very burdensome, for, at the most, his required presence at the institution will not exceed twelve hours a week. By the terms of his contract he is not obliged to confine his professional activities alone to the school and is free to accept pupils or even another position elsewhere. It is only thus that he is able to make ends meet.

Undoubtedly the concours for teachers at the National Conservatory of Tours will receive the attention of a great number of worthy applicants. Adjudicators will be drawn from the ranks of the most prominent instructors for each department from other national conservatories throughout France. It is probable that among the applicants only those who have received first, second, or third prizes, or who have been fortunate enough to win a first or second honorable mention at a National Conservatory of Music, or who have been awarded degrees or titles through distinguished service will be permitted to compete. The whole affair will be a noteworthy event in the city of Tours, and the recipients of the positions will immediately become associated artistically with the musical development and growth of this remarkable little French city and will be looked up to by the inhabitants with the confidence and respect due them as professors to whom they can send their children for safe and sound instruction in music.

All this is what it means to a musician in France to win a place as instructor in a National Conservatory. He thinks very little of the salary he is to receive, for his mind dwells principally upon the honor that the winning of such a concours confers upon him.

We American teachers should feel happy that our lot is not so implicated with the traditions, ideals and requirements of one of these European nations. We wonder how many American teachers could survive the severe tests imposed upon the applicants for positions of teachers in these music schools, for, while we might feel ourselves properly fitted to stand such examinations, it is one thing to have the utmost confidence in ourselves and another thing to convince a jury of celebrated instructors that they have the utmost confidence in us.

No matter if, as professionals, we do not earn as much filthy lucre as do tollers in other trades or vocations, we can afford to smile and feel extremely contented when we consider and reflect upon the financial lot of the professor of voice culture, or piano or horn and trombone at the average National Conservatory in France and other countries.





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## For the 1934 Band Contests

(Continued from page 18)

### MASSED BAND NUMBERS

Effective marches suggested by the committee most of which are suitable for massed performance. Marches marked with an asterisk (\*) should be prepared by all bands entering the National contest.

Alford, H. L.	The Purple Carnival.....	GS
Alford, K. J.	Dunedin.....	Ha
Bagley.....	*National Emblem.....	WJ
Chambers.....	*Revelation.....	CF
Fillmore.....	*The Klaxon.....	Fill
Goldman.....	Franklin Field.....	E-V
Goldman.....	Spirit of Youth.....	GS
Goldman.....	The Age of Progress.....	GS
King.....	New Colonial.....	TP
King.....	The Purple Pageant.....	Ki
McCoy.....	*Lights Out.....	CF
Morse.....	Up the Street (New Edition).....	WJ
Panella.....	Regimental Review.....	OD
Reeves.....	Second Connecticut National Guard (New Edition).....	WJ
Sousa.....	*High School Cadets.....	CF
Sousa.....	*Manhattan Beach.....	CF
Sousa.....	*Semper Fidelis.....	CF
Sousa.....	*The Stars and Stripes Forever.....	TP
Sousa.....	*The Thunderer.....	CF
Sousa.....	*U. S. Field Artillery.....	CF
Weldon.....	*First Brigade I. N. G.....	Pep

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# ABA Convention Notes

(Continued from page 12)

Goldman, Clarke, O'Neill, Michelsen, Simon, Grabel, and others. The musicianly work of this splendid band won the sincere plaudits of the critical audience present, and Mr. Revelli was showered with congratulations.

Let this be an open letter to President A. R. McAllister that he permit us to publish in the next issue of *THE SCHOOL MUSICIAN* the splendid paper which he delivered at one of the sessions on "Development of the School Band Movement." Quoting directly from the official minutes of the convention, "This is probably the most important music development in America today, and Mr. McAllister's paper delineated the program of the movement since the beginning of the school

taining to the seating of the concert band, band instrumentation, arranging, rescoring, transcribing from orchestra, were held and the various points discussed were demonstrated by the assistance of the band.

Dues of both active and associate members were reduced twenty-five per cent. Don't say a word about this to NRA Johnson.

Victor Grabel, one of the half dozen whose sincerity, constant effort, and ceaseless work has made this fine organization possible, was busy throughout the event. Mr. Grabel is well known to school musicians and their directors through his wide activities in advising and coaching school bands and his work in judging various contests.

New officers and directors elected are as follows: Honorary Life President, Edwin Franko Goldman; President, Captain Charles O'Neill; Vice-Presidents, Herbert L. Clarke and Arthur Pryor; Secretary, Victor J. Grabel; Treasurer, Glenn Cliffe Bainum; Directors, Captain R. B. Hayward, chairman; Captain Taylor Branson; Lieut. J. J. Gagnier; A. R. McAllister; Frank Simon.

Invitations for the 1934 convention were presented by Toronto, Long Beach, and Cincinnati. After due consideration, Toronto was chosen. The Toronto committee has tentatively chosen the last week in April for the dates.

The convention came to a close with a banquet in the Grand Ballroom of the Stevens Hotel on Saturday evening. An excellent professional band of thirty-five players provided a program throughout the evening—this

*Harold Bachman, noted "Million Dollar Band" director, whom with Ray Dvorak arranged the novel musical menu for the music dealers' banquet, given the A. B. A. convention.*

band contest." It was a particularly interesting paper, Mr. McAllister, and we are sure that 50,000 school musicians and their directors would get pleasure and inspiration out of its reading. Can you hear us?

George Frey, Chairman of the Resolutions Committee, reported among other resolutions one of endorsement of the achievements of the National School Band Association.

Harold Bachman of the well known Million Dollar Band and of the Educational Music Bureau was in genial evidence on all occasions. Mr. Bachman has the happy faculty of being able to make everyone feel comfortable and happy.

Cliff Bainum, who made himself popular with six thousand school musicians and their directors at the National Contest last spring, was the man of the hour at the band clinic held at Fisk Hall, Northwestern University. Under his direction discussions per-



*Arthur Pryor, noted Bandmaster and one of the judges of last year's National Band Contest, one of the vice-presidents of the association.*

band being made possible through the generosity of music dealers of Chicago and nearby cities.

Harold Bachman, dinner chairman,

with the assistance of Ray Dvorak, had arranged a musical fare consisting largely of compositions of members of the ABA—notable among the program numbers being a Reverie by Herbert Clarke; a Nocturne by George Gault; In Springtime, overture by Goldmark; Moods Mauve by Russell Howland; a new overture, The Silver Cord, by Captain O'Neill; several Sousa compositions, etc. No less than twenty-two conductors appeared during the course of the evening.

## Let Us X Out all of the Mystery

(Continued from page 19)

tell what mental process a pupil is using by listening to him play. If the student knows the part well he may play it by "rote" and with perfect time. If he has failed to study correctly, he may make mistakes while conscientiously counting time. The student's progress depends largely upon the ability of the instructor to detect and guide the correct formation of habits. Therefore it is desirable and advisable to have the beginner make some outward sign or movement to enable the teacher to be positive of the manner in which the pupil is thinking and playing.

Methods that assist the instructor to actually visualize this mental process have been used for years but are now discarded by many of the modern public school music teachers. For beginners, many of the professional teachers of the older generation advocated the use of the foot to measure note valuation or time, the foot being the most sensitive part of the human body to rhythm. H. A. Vandercook, nationally recognized authority, Glen Ford, of the Joliet, Ill., Grade Schools, Ed Chenette, in his "Building the Band" folio and many successful teachers of my acquaintance are continuing to use this method.

They readily admit that permitting a pupil to develop habits that he must later be forced to unlearn, is very poor psychology or philosophy. Using the feet by advanced pupils is unsightly, unprofessional and not to be tolerated in any good band. But for beginners—as a little child first develops strength and coordination by crawling; thus—when the sense of equilibrium can control the body, the child can walk. He is not forced to "unlearn" the "crawling," but adds a new ability to the old. In the same manner it is true, when a student can mentally count time, it is not necessary to use the foot and he can soon discontinue the habit.

The use of the foot alone is not a

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sign that the pupil is counting time. A large percentage of rote players cannot keep in unison without a strong physical stimulus. It is almost impossible for them to play without it or ever break the habit. A beginner playing by rote and patting his foot will invariably pat as many times as there are notes in a measure. If a measure consists of a dotted quarter, eighth and a quarter, as in the second measure of the score, in "God Save the King," or "America," he will pat for each note and not for the beats. A measure consisting of a quarter, two eighths and a quarter will receive four pats of unequal time instead of the three equal beats.

A pupil using the foot to "measure" time can be positive when a tone starts, for how many movements it is sustained and when it is to be released. He will make a "down and up" movement for each beat a tone is to be sustained, regardless of the tempo. With two notes to a beat, the first is played "down" when the foot contacts the floor; the second "up" when the foot leaves the floor. A dotted quarter, "down-up-down" and the following eighth note or rest, "up."

By observing the coordination of foot movements an instructor is able to see and correct each member in a large group of beginners. It forces each student to count and think individually while playing collectively. It builds the reading ability from the strongest and most positive sensory organ—the sense of sight. It relieves the weaker sense, the sense of hearing. The sense of hearing is best adapted and the only one that can be used to develop good tonal quality, perfect intonation, phrasing and musical expression.

Thus—by educating the eye, the pupil can see, visualize and develop mental reactions that enable him to read printed note values correctly, transform them into living music without recourse to ear stimuli. The ear is relieved of this excessive burden and responsibility. It can be utilized for the far more important functions, judging tonal quality, intonation, balance and other requisites that add to musicianship.

When this is accomplished you can instruct a larger group with less mental strain; have more successful pupils and add to the artistic ability of the individual and to the organization. Develop the ability to read at sight and we have eliminated the "Mystery from Music."

## SOMETHING OUGHT TO BE DONE ABOUT THIS



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## Dr. R. S. Rahte's Joke Column

"Lady," said the policeman who had motioned her to stop, "how long do you expect to be out?"

"What do you mean by that question?" she demanded indignantly.

"Well," he replied sarcastically, "there are a couple of thousand other motorists who would like to use this street after you get through with it."

The hotel clerk was astonished to see a guest parading through the foyer in a pair of pajamas.

"Here, what are you doing?"

The guest snapped out of it and apologized:

"Beg pardon; I'm a somnambulist."

"Well," sneered the clerk, "you can't walk around here like that, no matter what your religion is."

A negress came to the St. Louis City Dispensary with a badly broken jaw. The doctor questioned her as to how she got it. She gave evasive answers. Finally she admitted she was "hit with an object."

"Was it a large object?" asked the physician.

"Tol'able large."

"Was it a hard object or a soft object?"

"Tol'able hard."

"Was it coming rapidly or slowly?"

"Tol'able fast."

Then, her patience exhausted, she exclaimed: "To tell de truf, doctor, I was jest nach'ly kick' in de face by a gemman friend."

He—May I have a little service, please?

Waitress—I'm giving you as little as possible.—Phoenix.

A railway director rebuked a ticket collector who allowed him to go through the gate without producing his pass.

"No matter if you do know who I am," he said, in reply to the collector's excuse, "I am entitled to ride free only when I am traveling with that pass. You don't know whether I have it or not."

The collector, nettled into action, demanded to see the pass.

"That's right," exclaimed the director. "Here—why—where—well; I declare; I must have left it at the office."

"Then you'll have to pay your fare," responded the collector grimly.

## THE PARKING PROBLEM

When Noah sailed the ocean blue,  
He had his troubles same as you;  
For forty days he drove the Ark,  
Before he found a place to park.

Bud—Where you been?

Dub—At the bank.

Bud—Put any money in?

Dub—Naw.

Bud—Draw any money out?

Dub—Naw.

Bud—What did you do?

Dub—Filled up my fountain pen.

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## Human Interest Notes about Mr. Sousa

(Continued from page 9)

life president), the Gridiron Club of Washington, the Players, Republican, Musicians, Lambs and New York Athletic Clubs, of New York City, the Manhasset Bay Yacht Club, the Huntingdon Valley Country Club and the Kinloch Gun Club of South Carolina.

He was married December 31, 1879, to Jane van Middlesworth, daughter of Henry and Louise Bellis, of Philadelphia, and had three children: John Philip, Jr., Jane Priscilla and Helen Sousa.

Mr. Sousa died at Reading, Penna., March 6, 1932.

As a boy, John Philip Sousa, was very fond of baseball which continued throughout his life, and whenever the demands of his profession allowed him, he formed a ball team from the members of his band and played one inning as pitcher for the Sousa Band team.

His love for horses, of which he owned several at various times, induced him to take long horseback trips—sometimes from Hot Springs, Virginia, to Washington, D. C., a trip which occupied a week's time, and sometimes from Philadelphia to New York, a short trip of only a few days. Besides this, whenever he was playing an engagement that made it possible, he was out every morning early for a ride of an hour or so.

But probably his greatest love was for field and trap shooting. He imported and bred a number of setters for this work. Whenever he could steal the time away from his work, you would find him in the South hunting quail, duck or other game birds. Many years ago at the Grand American Handicap he broke 98 out of a hundred, which gave him fourth place in the event. His home is filled with trophies that he won at the traps.

In the early part of the century he went regularly to Jack Cooper's gymnasium where he would put on the gloves for a round or two with the little ex-prizefighter. One of his favorite stories was of the time when Bob Fitzsimmons watched one of these bouts and at the conclusion shook him warmly by the hand and said, "Little one, you're a peach."

Although his schooling stopped when he was but thirteen years of age, he was one of the best informed men who ever lived. He was an omnivorous reader and also a marvelously good listener, two qualities which help tremendously towards education. His favorite works were biographies, histories of all kinds—of countries, of races, of man, of languages. All books of reference had a fascination for him, such as dictionaries of words and phrases, of curious customs, and quotations from the great writers.

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### Playing in the Band

There are some things the most of us  
Would willingly forget;  
Some words we've said, or deed we've  
done,  
That leave a sore regret.

Yet there are memories that bring  
No touch of pain's alloy,  
But visions rich of golden hours  
That filled our souls with joy.

Among the joys I oft recall  
With feelings sweet and grand,  
Are those I knew in bygone days  
While playing in the band.

It may have been when winter winds  
And bits of biting sleet,  
Howled o'er the hills with bitter rage,  
And swept along the street.

Or else, some summer evening fair,  
When all was soft and still,  
And only zephyrs kissed the cheek  
To murmur of the rill.

Perchance it was when scorching sun  
With scarce a hint of shade,  
Played havoc with our collars when  
We strutted on parade.

But be it where or when we went,  
At duty's urgent call;  
On avenues, or cobbled streets,  
In church or public hall.

There never was a moment that  
I'd like to trade away,  
With all the thrills that came when—  
e'er  
The band began to play.

Cornets and drums and clarinets,  
With horns and piccolo;  
The cymbals and the saxophones,  
And trombones in a row.

Why, blazes, boy! You couldn't guess  
The feeling that was mine,  
When all the things we used to play  
Ran up and down my spine.

So, grudge me not these memories  
Of hours both sweet and grand,  
Spent with the boys I used to know  
While playing in the band.

## Kind Words

The magazine ought to prove very inspiring, something which we need very badly here. I should like to compliment you on the very fine service you are giving to the instrumental field and wish you continued success.—  
**Bjornar Bergethon**, Greencastle, Indiana.

The SCHOOL MUSICIAN is not new to a select group of our students, but it is to the masses, so we are making every effort to acquaint them with the fine qualities and inspiration contained in each issue of The SCHOOL MUSICIAN. We are working for the Drum Major's Baton and are confident of getting the required number of subscriptions.—  
**Henry Hebert**, Director, Lamar, Colorado.

I am looking forward to the first fall issue. Do not let me miss one month. I enjoy The SCHOOL MUSICIAN more and more each time, and I have found it most helpful in my school work.—  
**Frank G. Ford**, Director, Middletown, Connecticut.

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## Music Education Exhibitors Association Adopts An Insignia

**A**N insignia has been adopted for use by the members of the Music Education Exhibitors Association. The insignia is shield-like in shape with a ribbon beneath. "Music Education Exhibitors Association" is clearly lettered on the shield and the affiliation with the "Music Supervisors National Conference" is indicated by this last quoted title appearing on the ribbon beneath the shield.

The significance of this little design is to tell that those using it are showing, through their support of the Association's endeavors, a vital interest in the uncurtailed progress of music in the schools. The Music Education Exhibitors Association's greatest undertakings are to supply through exhibits, demonstrations and other activities, something in the way of outstanding features for each of the Music Supervisors Conferences (National and Sectional) and to contribute, through the revenue obtained from the sale of exhibit space at the Conferences, substantial and always needed financial aid to each Conference treasury.

The members of the M. E. E. A. are engaged in music business enterprises, but with so close a relationship of art, education and commerce being brought about by their activities, their success depends upon their efforts to merit the good-will and friendship of school music supervisors. It is therefore a common pledge of the Association that its members give their hearty support to the Conferences and that each hold to the ideals of the Association which exclude from membership any prone to let commercial greed supersede a spirit of honest service and true representation of merchandise offered. Obviously, there are mutual advantages for music educators and for the music industry in strengthening the position of all who subscribe to the ideals and purposes of the Music Education Exhibitors Association. The insignia, when used in advertisements or upon direct-mail announcements, indicates a music firm that subscribes to such ideals and purposes.

Charles E. Griffith of Silver, Burdett and Company is the present President of the M. E. E. A.; Blanche Skeath of G. Schirmer, Inc., the Vice-President; and Joseph A. Fischer of J. Fischer & Bro. is the Secretary-Treasurer. The other members of the Executive Board are John W. Drain of the Theodore Presser Co.; Eugene E. Gamble of Gamble Hinged Music Co.; Arthur A. Hauser of Carl Fischer, Inc., and J. Tatian Roach of Hinds, Hayden & Eldredge, Inc. The recently appointed Membership Committee is Robert A. Schmitt (chairman) of the Paul A. Schmitt Music Company; Karl B. Shinkman of the York Band Instrument Company; Al Groene of Sherman, Clay and Company; Leonard Greene of Sam Fox Publishing Company, and Deane Preston of the B. F. Wood Music Company.

Leading music publishers, piano builders, band and orchestra instrument manufacturers, makers of reproducing instruments, musical merchandisers, et cetera, make up the membership of the M. E. E. A.

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**FOR SALE:** Real old Violin; label Perry Dublin 1807; brilliant sympathetic tone; perfect condition; very attractive appearance; only \$22.00 including bow and case. Genuine bargain. Frank C. Weston, 37 Cedar Street, Marblehead, Mass.

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**STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.**

of the SCHOOL MUSICIAN, published monthly, except July and August, at Chicago, Ill., for October 1, 1932.

County of Cook

State of Illinois

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Robert L. Shepherd, who, having been duly sworn according to law, deposes and says that he is the Editor and Business Manager of the SCHOOL MUSICIAN and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, The School Musician Publishing Co. (Inc.), Chicago, Ill.  
Editor, Robert L. Shepherd, Chicago, Ill.  
Managing Editor, None.  
Business Manager, Robert L. Shepherd, Chicago, Ill.

2. That the owner is (if owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

The School Musician Publishing Co., Chicago, Ill.; Robert L. Shepherd, 244 E. Pearson, Chicago, Ill.; Nettie Ramberg, 1933 N. Fairfield Ave., Chicago, Ill.; E. T. Wilson, Elkhart, Ind.

3. That the known bondholders, mortgages, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholders or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom each trustee is acting, is given; also that the said two paragraphs contain statements embracing a man's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

ROBERT L. SHEPHERD,  
Business Manager.

Sworn to and subscribed before me this 11th day of October, 1932.

GRACE PREUSS,  
Notary Public.  
(My commission expires September 21, 1934.)  
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It is possible to learn the secret of this fascinating art in a few hours of practice all by yourself.

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# NEWS *and* VIEWS of Popular Artists . .

**T**HE musician's world is filled with charm . . . action . . . romance. Continual striving for superior performance. Plaudits from the crowd for well earned success.

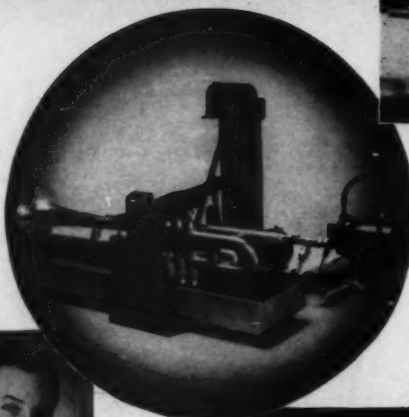
Follow the careers of other artists. Let them inspire your own ambitions. Keep posted, too, on the improvements in instruments which enable the headliners to keep up with the exacting demands of modern music.

Investigate the new model Conns with their revolutionary new features. They will help you to get ahead faster. See your Conn dealer or write for free book. Mention instrument.

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**BACKYARD MELODY**—These budding artists from Nokomis, Illinois, appear to have been in a hurry to erect their bandstand. But they tolerate no makeshifts when it comes to instruments—preferring Conns. In imagination, they're likely playing in a great concert hall and dreaming of the fame we hope will be theirs some day.



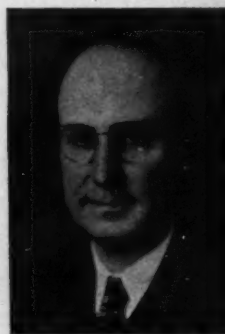
**REMARKABLE VALVE TEST**—During a recent Conn Convention this device demonstrated the wear-proof qualities of Conn's new Crysteel valves. Running for nearly three days—all three valves were operated at a rate of 20,000 strokes per hour. Over a million and a half strokes—more than three years of normal usage—yet the pumps showed only three one-hundred-thousandths of an inch wear.



**A TRIO OF VICTORS**—Trumpet section of Vincent Lopez' great orchestra, a trio which it would be difficult to eclipse in the trumpet world. Left to right—Charles Trotto, Manny Heicklen and Sol Gennett. These artists all play Conn Victor Cornets and praise them highly. Director Lopez adds his enthusiastic endorsement.



**RADIO SPREADS FAME**—While Rudy Vallee was cruising in his radio equipped motor car he chanced to tune in on a program featuring Herman Hertz. Rudy was so impressed that he immediately engaged him for the Fleischmann program. Herman writes us that his famous "rapid execution" is made possible by his Conn Saxophones.



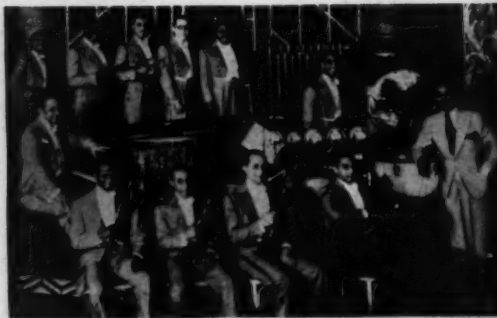
**BEST IN THE WEST**—The San Francisco Symphony Orchestra is noted for the excellence of its programs. A featured musician is trumpeter Leland S. Barton, formerly first trumpet with St. Louis, Cleveland and Minneapolis symphony orchestras. He plays a Conn and says "it's hard to match."



**TROMBONIST WITH WHITEMAN**—One of the most popular and accomplished Trombonists in America is Wm. Rank, first trombonist with Paul Whiteman's famous orchestra. Mr. Rank plays a Conn 24H and writes, "In my opinion Conn makes the world's finest trombone. Mr. Vincent Grande of the same orchestra also plays a 24H and prizes it to the very limit."



**WORLD'S LARGEST BAND**—Edward A. O'Neal of American Farm Bureau Federation presenting Conn cup to Mayo Williams, Ottumwa, Iowa, Director of Southern Iowa Farm Bureau Band of 800 pieces after its first concert in the Court of States at the Century of Progress Exposition. The band's performance was highly praised by musical critics.



**THE DUKE CAPTURES ENGLAND**—Duke Ellington's Orchestra, peerless exponents of "hot" melody, have just completed a triumphal tour of England where they were received with great acclaim. Conn instruments did their part to make the invasion successful. No less than nine Conns are used by this famous group, including five saxophones, two trumpets, a trombone and a bass.



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BAND INSTRUMENTS

